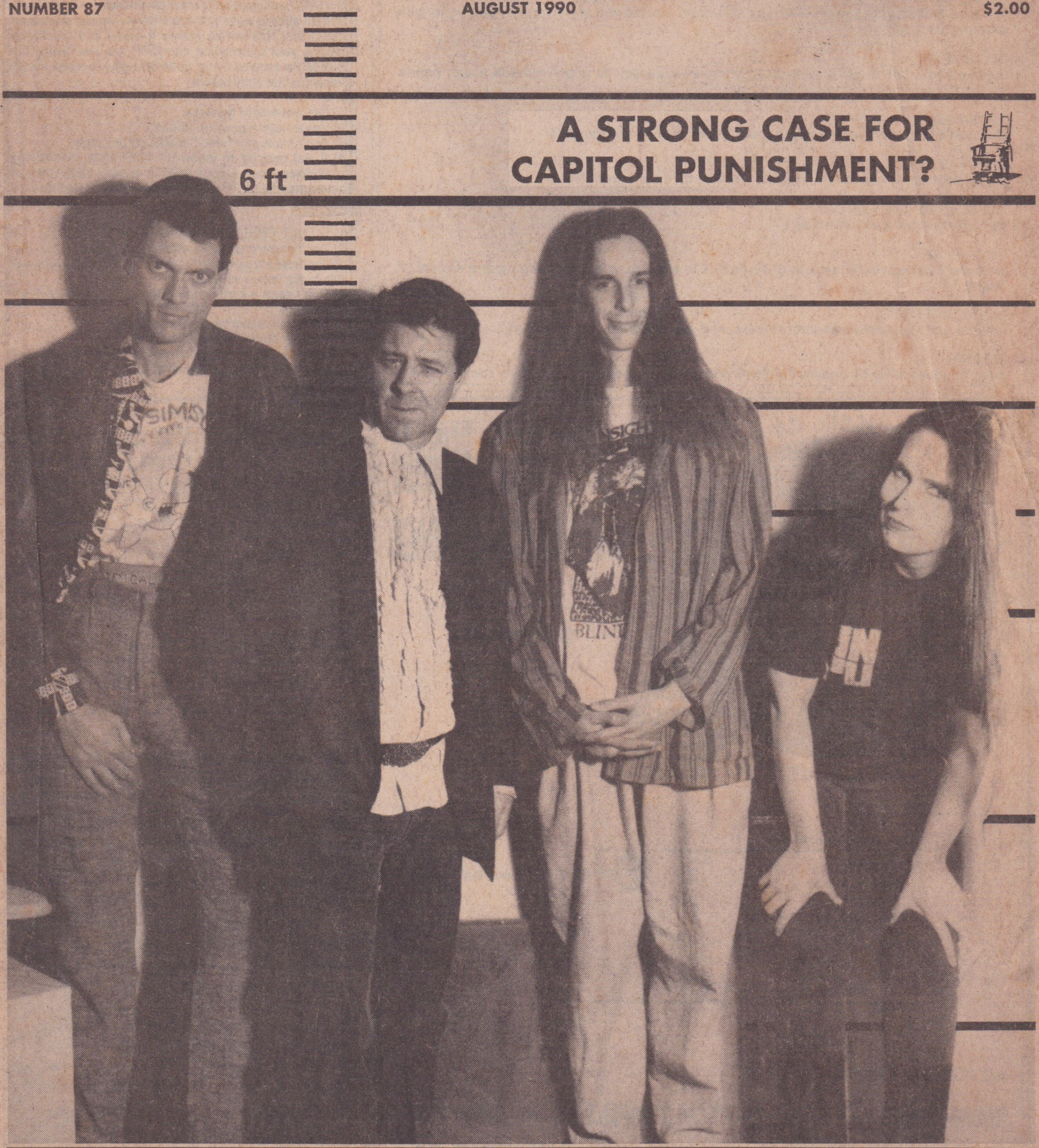
MAXIMUMROCKNROLL

NUMBER 87 AUGUST 1990 $2.00

A STRONG CASE FOR CAPITOL PUNISHMENT?



ALSO IN OUR LINE-UP: GO! JAWBREAKER MUDHONEY RICHIE STOTTS HIPPYCORE

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MRR IS LARGELY PUT TOGETHER BY YOU, THE READERS WE ENCOURAGE YOU TO CONTRIBUTE THE FOLLOWING:

NEWS:
we need timeless features, as well as first-hand stories you are aware of. Can be lengthy or short blurbs.

INTERVIEWS:
we need both full length and in depth interviews, as well as short intros to newer bands on the scene. Include photos, logos, etc.

ARTICLES:
we need informative and in depth features, as well as shorter jabs

RADIO STATIONS:
if you do punk shows, send in a short article on your show/station

LETTERS TO THE EDITOR:
try to keep your ideas concise

GRAPHICS:
we have 2 pages every issue and would like to showcase some emerging and radical talent

SCENE REPORTS:
include photos, addresses and phones, and social/political commentary

VENUES:
send in your listing by answering the 6 questions on the Book Your Own Tour page

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT......................

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your typewritten submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

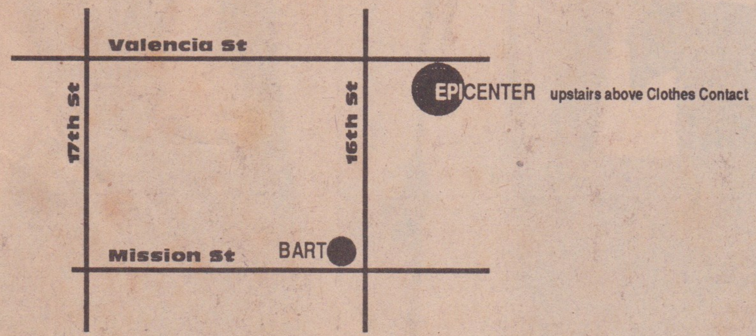
I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

NEW AND USED RECORDS

PUNK/HARDCORE/GARAGE

OPENING
JULY 7



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"WELCOME TO 1984"-various artists LP--Available thru Blacklist Mailorder/ Distributed by Mordam

"DEZERTER-Underground Out Of Poland"-LP--Available thru Blacklist Mailorder. Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

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KZUU Pullman, WA 90.7FM Weds
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 8PM
WMBH Waterville, ME 90.5FM Tues 8PM
WUMF Farmington, ME 100.5FM Mon 9PM
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Radio FMR Rouen St Jqs, France 90.6FM Tues 9PM
Radio Mega Valence, France 99.2FM Sun 8PM
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Scene Reports: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

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1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10" down) $50
1/2 page: (7 1/2" x 5" down) $75, and must be for 2 or more items.

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words/$3!!!!!!!!!

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Layout: John Yates

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STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay--no CDs). MRR/ P.O. Box 288/ Berkeley CA 94701.

MARTIN SPROUSE
FREEZE-Guilty Face + 3-10"
NEON CHRIST-2EP
CAN'T DECIDE-LP
LOVE & RESPECT-Deep & Heartfelt-EP
CHRIST ON A CRUTCH-Kill Wm Bennett!-45
V/A-Dope-Guns-N-Fucking #5-EP
PAVEMENT-Demolition Plot J-7-EP
V/A-Hardcore Breakout USA-2LP
STEELPOLE BATHTUB-Lurch-12"
M.F.D.-Cease And Desist-EP
THE SHOUT-flexi
Lucky 13-#1-zine
Factsheet Five-#36-zine
So What-#8-zine
Hoodwink-#3-zine/Mind Set-#2-zine

TIM YOHANNAN
BASTARD SQUAD-Hardcore Revolution-LP
CHRIST ON A CRUTCH-Kill Wm Bennett-EP
CITIZENS ARREST-A Light In The Darkness-EP
DISCARD-Death...-EP/JEFF DAHL-Powertrip-EP
FREEZE-Guilty Face-10"/MANIACS-Ain't No Legend-LP
HELL-NATION-People's Temple-EP
NEON CHRIST-2EP/RAISE CAIN-Return To.....-EP
NERVERACK-Gnaw-LP/BOGHANDLE-Son Of 6-Pack-LP
RABID FETUS-Cajun Justice-EP/ROT GUT-EP
S.O.D.-Speak Swedish Or Die-EP
SUPERCHUNK-45/THE SHOUT-flexi
SIX AND VIOLENCE-Lettuce Prey-LP
WRETCHED ONES-Going Down The Bar-6"
V/A-Hardcore Breakout USA-2LP
V/A-Really Fast Vol 5-LP

CHRIS DODGE
Detroit Rock City-live
HELL-NATION-People's Temple-EP
ENTOMBED-Left Hand Path-LP
S.O.D.-Speak Swedish Or Die-EP
CONFUSION-Civilization?-flexi
STIKKY-Cuddle-EP
MINCH-EP
FREEZE-Guilty Face + 3-10"
NEUROSIS-Empty-EP
CRAZY FUCKED UP DAILY LIFE-EP
NO USE FOR A NAME-TP
FILTHY FEW-Live At CBGB-EP
CITIZENS ARREST-EP
ACCUSED-Hymns For The Deranged-LP
ASPIRIN FEAST-TP

LANCE HAHN
STEELPOLE BATHTUB-Lurch-12"
STUKAS-Somewhere Inside-45
THATCHER ON ACID-12"
Tourist Trap-zine
ECONOCHRIST-Ruination-LP
CHRIST ON A CRUTCH-Kill Wm Bennett!-EP
TOTAL EGAN-Man-EP
Bimbox-zine
NERVE RACK-Gnaw-LP
SONIC YOUTH-Goo-LP
CAN'T DECIDE-12"
CITIZIN'S ARREST-EP
NUISANCE-Humboldt County-EP
HELL-NATION-People's Temple-EP
WORD MADE FLESH-TP

MIKE LA VELLA
V/A-Dope-Guns-N-Fucking #3-EP
LOVE & RESPECT-Deep & Heartfelt-EP
SNAKE RIVER-Spinach-EP
SUGAR SHACK-You're A Freak-45
M.F.D.-Cease & desist-EP
DATE BAIT-I'm Outta Here-EP
ED HALL-Love Poke Here-LP
STEELPOLE BATHTUB-Lurch-12"
ANTISEEN-Two Headed Dog-45
KINGFACE-Everywhere You Look-LP
PLEASUREHEADS-Catholic Guilt-EP
CRINGER-Karin-EP
DANZIG-Lucifuge-LP
NEUROSIS-Empty-EP
Tim Kerr's new tattoo

CHUCK SHERRILL
MFD-Cease and Desist-EP
STEELPOLE BATHTUB-Lurch-12"
NERVE RACK- Gnaw-LP
CAN'T DECIDE-12"
LEATHERFACE-Fill Your Boots-12" EP
NUISANCE-Humboldt County-EP
TOTAL EGON-Man-EP
FREEZE-Guilty Face + 3-10"
V/A-Really Fast Vol. 5-LP
ECONOCHRIST-Ruination-LP
NEON CHRIST-A Seven Inch Two Times-2EP
CHRIST ON A CRUTCH-Kill William Bennett!-EP
RABID FETUS -Cajun Justice-EP
WORD MADE FLESH-cassette
DE LYCKLIGA KOMPISARNA-EP

JOHN YATES & JIM ALLISON
ECONOCHRIST-Ruination-LP
TOTAL EGON-Man-EP
BADGEWEARER-This Bag Is Not A Toy-EP
CHRIST ON A CRUTCH-Kill Wm Bennett!-EP
NUISANCE-Humboldt County-EP
STUKAS-Somewhere Inside-EP
CAN'T DECIDE-LP
NERVE RACK-Gnaw-LP
LEATHERFACE-Fill Your Boots-12"
SONIC YOUTH-Goo-LP
FREEZE-Guilty Face + 3-10"
NEUROSIS-Empty-EP
REVOLTING COCKS-Beers, Steers, & Queers-LP
SUPERCHUNK-EP
Germany Beating Argentina, World Cup '90

WALTER GLASER
CAN'T DECIDE-LP
STEELPOLE BATHTUB-Lurch-EP
KINGFACE-Everywhere You Look-LP
M.F.D.-Cease & Desist-EP
V/A-Dope Guns n Fucking Vol 5-EP
NEON CHRIST-2EP
SUGAR SHACK-EP
DISCARD-EP
CHRIST ON A CRUTCH-Kill Wm Bennett EP
INSTIGATORS-Live In Berlin-LP
FREEZE-Guilty Face + 3-10"
V/A-No Control At Country Club-EP
V/A-Hardcore Breakout USA-2LP
WALTER ELF-Dedication-LP
SHUDDER TO THINK-Medusa-EP

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Karin Gembus
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Kent Jolly
Devon Morf
Mr Pagemaker 4.0
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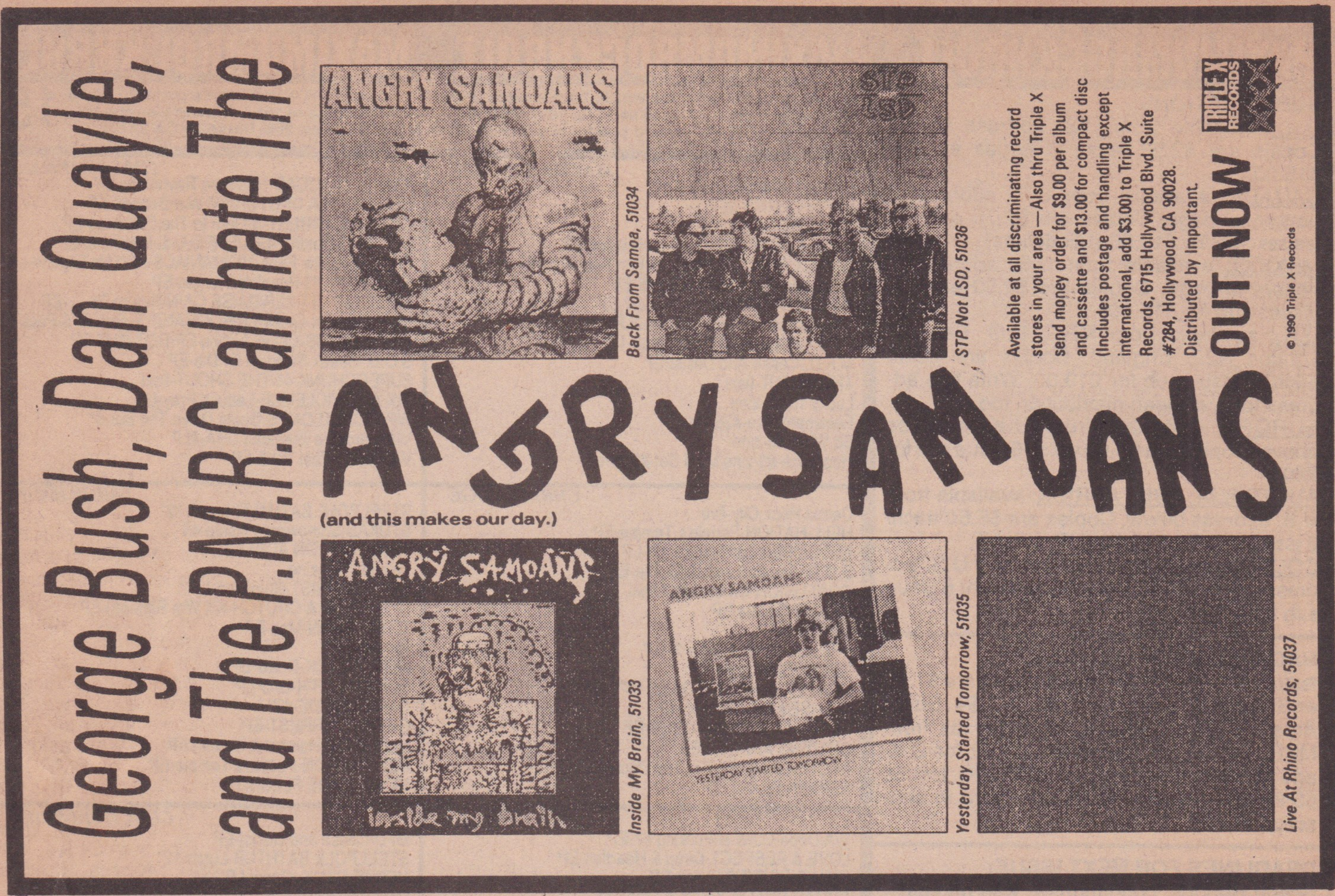
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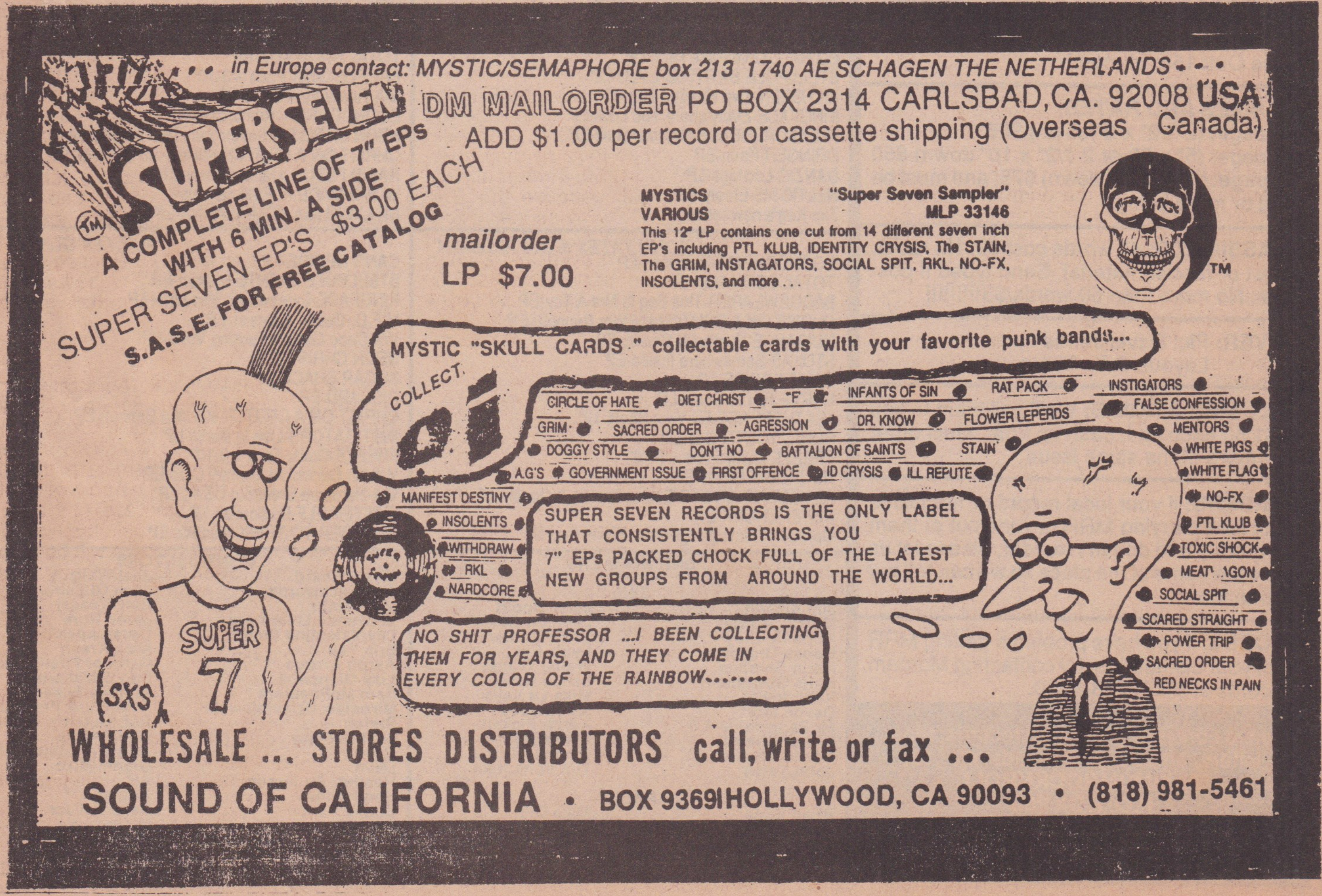
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Letters

Hello, folks,

It's your good buddy Malcolm Tent of TPOS/Trash American Style checking in with a few good reasons why you should NOT support SOCIAL DISTORTION: SOCIAL D. recently signed with CBS Records, one of the hugest corporations in the music business. CBS has recently decided that there is a market for "alternative" music, so they've been grabbing bands like PRONG, POI DOG PONDERING, BIG DIPPER and the aforementioned SOCIAL DISTORTION. CBS has never shown any interest in the underground or the people who support it. They are one of the most backwards and conservative labels on the planet concerning the issues of LP survival, parallel importing and home taping. They have shown that their concern does not lie with the rights of the music lover — only in the contents of the music lover's pocket. Now they are signing bands with what they feel is a ready-made audience. And we are that audience. It is we in the underground who made these bands what they are today. SOCIAL DISTORTION owes its existence to the loyalty of fans who have stuck with them for more than 10 years. These fans are rewarded with a defection to a corporate monster that gives nothing to the scene. A corporation that only drains creative life from bands and throws away the lifeless husk. And SOCIAL DISTORTION have gone willingly. They hang with the big boys now, not us.

Ample evidence of this was given when they played at the Anthrax in Norwalk, CT recently. The night was marked from the beginning by the SOCIAL D. road crew hassling the Anthrax staff over the size of the P.A. (which always seemed sufficient every other time the band played there), door price (which they wanted raised from $10 -12), paying the band in advance (very difficult to do when the audience was kept outside for about 45 minutes past opening time waiting for the squabble to end) and the number of people let into the club (the road crew head would not allow the doors to open until he got a counter to monitor the number of people admitted). The whole time threats were being made that SOCIAL D. would not play unless everything was done their petty way. (The whole time the head of the road crew was threatening to cancel, the SOCIAL D. merchandise truck was open for business in the parking lot, selling us peon audience members souvenirs for a show they were not intending to do.)

In spite of the apparent recalcitrance of SOCIAL DISTORTION to play under the unbearable conditions inflicted upon them by the Anthrax, they finally deigned to perform. Too bad for them, because the MELVINS blew them clean away! Even GANG GREEN's lackluster "awrite Connecticut howya doin' out there" set showed more spirit than the lukewarm dishwater rock and roll slopped on us by SOCIAL D.

The night ended for me about 20 minutes into SOCIAL D's tedious set. I'd finished packing my recording gear (taping shows is a personal fetish) and stuff I'd bought at the show when the head of the SOCIAL D. road crew came from behind me, opened my carry bag and started throwing the contents of it onto the floor. The whole time he was muttering "gimme the tape you made, gimme the tape you made." So I gave him the tape containing 45 minutes of GANG GREEN and 20 boring minutes of SOCIAL DISTORTION, which he proceeded to rip apart. After saving his pets from the evils of audience taping, he proceeded to rip into my personal possessions some more! For what reason I can only guess. (Perhaps he was bored with mixing the sound, a privilege he would not allow to the regular and very capable Anthrax soundman.) I know that home taping is killing SOCIAL DISTORTION's career, but come on!

The behavior of SOCIAL DISTORTION's road crew offers proof that SOCIAL D. no longer give a whit of care about their fans. They hired that crew and their apparent endorsement of the crew's behavior towards the club personnel, audience and myself is what I take to be a reflection of their attitude towards their audience. I felt pushed around, as did many of the people I talked to the day after the show.

SOCIAL DISTORTION are now CBS Recording Artists and apparently think they've outgrown playing miserable little clubs like the Anthrax. Their pompous treatment towards the people who are their bread and butter just proves why there is no room in the underground for corporate infiltration and those bands who want to play along with it. Sure, a band wants to expand its audience and be able to stop paying dues with hard years doing shit tours. I suggest you look at bands like 7 SECONDS, DOA or FUGAZI to see how it's done. They have neither forgotten their audience or homogenized their music and they keep going strong, bigger than ever. FUCK SELL-OUTS LIKE SOCIAL DISTORTION. THEY DON'T DESERVE YOU OR YOUR MONEY. IF THEY WANT TO PLAY COLISEUMS, FINE. But I don't want them leeching off the underground anymore!

Malcolm Tent TPOS prod./ Trash American Style/ 12 Mill Plain Rd./ Danbury, CT 06811

P.S. Since writing the above, I've found that SOCIAL D.'s road manager early in the evening told everybody waiting outside the club to go home because SOCIAL D. weren't playing. Then they tried to raise their guarantee from $1000 to $1250. They really did cancel in Trenton, NJ. because the P.A. "wasn't good enough." The evidence against this band keeps mounting... And lest you attribute these actions to the SOCIAL D. road crew and not the band, remember that SOCIAL D. hired these idiots and at least tacitly approve of their actions from city to city. I say it again: FUCK SOCIAL DISTORTION.

Tim,

Your review of A//Solution's "Butterfly" EP was shallow. Does somebody have to play piano and acoustic guitar to sing about want of love? There's nothing "contradictory" about their musical style and lyrical content. For a couple or more decades now, the "alternative" peoples -- whether they be hippies, mods, rockers, punx, crusties, etc., have created a lifestyle befitting their wants in a world lacking love. They, and you, may deny wanting to be loved and/or to love, but it's a trait inherent in almost all of us. (there are exceptions, I'll grant, because of the warped way society is and how it has affected some since birth in a totally negative way). In your case, we'll take HC. Angry kids in a hateful society on a war-torn planet. There's no love there, but it's desired. And as I said earlier, few of us admit that desire; it is there though -- look at all the calls for unity, the attempts to disclose (and hopefully abolish) all that hate and destruction, people doing things to help others (and not out of being pragmatic), and on and on...

So, to end, they've only expressed their views via the vehicle of their favorite musical style. The Mob and Omega Tribe (among others) sang about war and death and put it to music w/soft, slow songs. What's the difference analogy-wise?

Think, stink, and drink,

Tin-Ear

P.S. Not defending them cos they live here, I just found your comment outstanding about a band I know personally (and anyone can understand what I mean).

Dear MRR,

This letter is for the record collector people: You are being ripped off royally. I myself like a lot of old and hard to find music, punk or otherwise, and nowhere are out of print records more overpriced than in the punk genre. The Cramps have a lot of singles that are worth about $35 each IN MINT with the sleeve, but $40 for Motorhead's Ace Of Spades? That is ridiculous. It just goes to show you that if you'll do anything for a record, people will pluck out both your eyes and skullfuck you for money.

My advice is for you to wait. "Punk record collecting" is a pretty new thing and the prices go down once the hype wears off. I know, because I wanted every Frank Zappa/ Mothers record, and people were asking for $100 for Freak Out! during the PMRC shit. The record is worth $45, and always was. People will fuck you right through your wallet if they know they can. If a person won't make you a tape for free or for a small fee, in the case of these $400 records, they are assholes.

If you're in New Jersey, try the Princeton Record Exchange for punk and HC stuff. They're pretty reasonable when they know something is rare, and prices get ridiculously low if they don't know when it's worth money. They'll buy old records too. No, I don't work there. Don't let rich brats turn punk into profit. A record is only worth what someone will pay for it. Bargain with the people. "List prices" are for MINT. A scratch or two depreciates the value, so don't pay top price for messy vinyl. Remember — if the single came off a record and has an already released song on the flip side, buy the LP! Who the fuck cares if you have every single by certain group!

ShadowFox

Hi,

My name is Rich and I am attempting to organize a "punk" picnic up here in Canada. Hopefully it will be happening on Sept. 1 at Coronation Park in Oakville (just outside of Toronto). My main problem is getting the park — I am also working on a couple of other parks as back-ups. I am passing the picnic off as an "independent music festival." The park has a bandshell that we will be able to use. Anyone who can help in anyway, please contact me. If you can help just for a day or help organize, get equipment, anything, I could use the help. If any bands want to play (for free) please contact me. If I can get enough bands I will try and get the park for Sunday also. Anyone who can put somebody up or needs a place to stay should contact me also. I will see what I can do. So come on up, and have a good time.

Rich/ 548 Wedgewood Dr./ Burlington, Ont./ Canada L7L 4J2

Dear MRR Readers,

After three and a half years Slug &

Letters

Lettuce has gone through a few changes. First off, I've had a format change to a one page newsletter style, emphazing communication through FREE classifieds (hint). Things are working better this way — issues are free (with a stamp) and I'm getting them out to more interested people. More importantly at this point though I want to let everyone know about my address change, this one will be permanent: S&L/ Chris Boarts/ PO Box 2067, Peter Stuyvesant Station/ NY, NY 10009. Thanks to everyone who has written, supported and helped me out over the years. And special thanks to MRR for the help and the space. Keep up the good mag.
Chris(tine) Slug

Maximum R'n'R,

My name is Zach and I live in Los Angeles but only use mail order (you would not believe how dead this scene is!). Anyway I ordered some stuff from Anarchy Records some 3 1/2 months ago and have received nothing. I have called the number (313)842-5942. It has been disconnected. I have written on three occasions and received no word. I don't even mind that it takes awhile. I just want some word on it! Dean Carls is who the check was made out to. If this happened to anyone else, please write to
Zach Zimmerman/ 842 12th St #2/ Santa Monica, CA 90403

Dear MRR,

I've been reading a lot of letters in MRR lately concerning mail order and distribution rip-offs. Well, what has happened to me has not yet been addressed (that I know of...), and I think it is equally important.

Last summer my band LYNYRD'S INNARDS released our first demo, a 14-song cassette called Hellclown. Obviously, a lot of time and effort went into this project, not to mention money. In the November issue of MRR (#72), our tape received a really favorable review. As a result of this review, many people got in touch with us about ordering merchandise. Also, a lot of people wrote to us claiming that they were working on compilation tapes, and we could be included if we would send them a tape. Well, out of our original pressing of 200 tapes, we were down to our last 10 or so, but we figured that the compilations were a good idea, so we sent off the last of our tapes. Well, out of these 10 tapes, we've only heard a response from one person, Bug Scratch tapes out of Texas. As for the other 9 or so others who received free Lynyrd's Innards demo, we hope you enjoy them at our loss.

Something else. Also as a result of that review, we received offers from a few bands wanting to trade their demos for our demos. We traded with two bands, and luckily they both sent us tapes. But other bands aren't so lucky. My pal Bryan Chuck of HANDY W/ SHOVELS tells me that after sending out about 10 tapes for "trade," he's only heard from like two bands. Mind you, this is after first writing to the band and receiving a reply saying that they would like to trade.

What is this bullshit? To me it just seems like a huge scam so that people can build up their tape and record collections. Admittedly, this is not the first time we've been taken advantage of, and I'm sure it won't be the last. But Lynyrd's Innards will be putting out a 7" single pretty soon, and if we get a good review and you're doing a comp tape, it's going to be a little tougher for you to get a copy, that's all. On behalf of Lynyrd's Innards, thank yous to: Bryan and H.w/S., Ivan and P.O.E., and Bug Scratch tapes for their honesty and help. If anybody out there got our tape for a comp tape and hasn't written back, please do, if only just to tell us that we suck and you're not going to use us. Anyone else feel free to write too. Love,
J. Castaldi/ 1204 Aspen Dr./ Valparaiso, IN 46383

Dear MRR (JC),

You reviewed my zine and ripped it apart because of an interview w/ Hellbound. You claimed the interview cut on "women and aids" (something I disagree with — because I would not have printed if it had!). You also claim poor judgment on the editor's part for "not commenting or rebutting." First of all, my zine sends out written interviews. They're printed "as is." Also, if you read the entire zine, you would have found an interview with Fifth Column, an all girl band who presented the female view on many of the same question asked of Hellbound, thus presenting more than one opinion.

You can't hold a zine responsible for the opinions of the bands featured. If you did, you could pick fights w/ every zine editor, including MRR! (who feature ads for bands that may share the same views as Hellbound — do you screen all the bands who advertise in MRR? I see GG Allin ads in MRR!) Interviews are to give you, the reader, information about a band; their thoughts and opinion. If you disagree with them, then you can write the band and tell them, refuse to support that band (not but their records) or you can vent your hostility at the zine editor (not the more plausible choice). If you didn't like my zine, you shouldn't have reviewed it — a waste of time and ink. I could go on, but I won't. I just wanted to defend my zine from your insulting review. I think you judged w/out thinking and enjoy criticizing much more than you enjoy reviewing the free materials people send you.
Lisa Zugang/ Zugang zine

Dear Lawrence Livermore,

I just finished reading your column in June '90s MRR. Touché! You mentioned "rumors" about Henry Rollins. Well, my friend Paul X was with me at Club Pizzazz in Philadelphia a few years back when Henry Rollins made the remark, "are there any homosexuals in the audience? Well, this song's for you!" Paul wrote about it and I think it ran in JD's zine. Yeah, I "respected" Henry all the way back to Black Flag. People in the crowd at his show were jeering (at the fags?) after what he said. Paul X and I felt threatened, and most of all, turned off. Where does Henry get off saying stupid things like that to impressionable minds raised on homophobic morality!?!?! I guess it goes to show you, everyone gets caught being an asshole, sometimes in front of a captive audience. I go to shows, although not as much as I used to. If I'm with a guy I like, you better believe we'll kiss or hold hands, like the straights. Anybody have a problem with it (celebrity or not), fuck off!
Jorge X

MRR and readers,

I have spent the last few days trying to understand Lawrence Livermore's blasting of Rollins. I am a big fan of Rollins, both band and spoken word, and I fail to see the macho mentality that Lawrence thinks is so much of Rollins personality. I have 20 or 30 hours of Rollins spoken word besides the release tapes and it seems to me he spends a lot of time divorcing himself from this way of thinking.

When Rollins does talk about his sex life it does include women. Is not being gay something to be ashamed of? He certainly never comes off as bragging, just honest. I don't think this means Rollins is homophobic. This brings me to what really pissed me off about the column. I guess Lawrence didn't think his opinion held enough merit on its own — he had to validate it with rumors. I don't know if there is any truth to the rumors or not (I hope not) but I don't think it's fair to slander someone with tabloid style journalism. Lawrence uses the fact that he has heard these rumors several times so they must have some kind of truth behind them. When I was in high school I remember hearing many many times that Alice Cooper ate shit on stage, also that Rod Stewart had to have half a gallon of sperm pumped out of his stomach. I didn't think that frequent telling of these tales made them any more true.

Lawrence Livermore is by far the biggest reason I read MRR. I really think he's great and not liking Rollins would not change this. But I think he is a better writer than to have to tell bullshit to make a point. I would love to see Rollins debate Lawrence. Thanks and take care,
Bobby/ 615 Rampole/ Memphis, TN 38127.

P.S. Speaking of homophobic, I noticed Lawrence was quick to let us know that the boyfriend he wanted to take to the next Rollins show and hold hands with doesn't exist. Not afraid someone would mistake you for gay are you?

Is it my fault I can't get a boyfriend? Probably; I haven't had any luck getting a girlfriend either. No doubt I should take lessons from Henry. *Lawrence*

Ben,

After reading the letters in MRR 85 it seems to me that you have replaced Mykel Board as the most controversial columnist in MRR. Keep up the good work and good luck in next year's Flipside "Asshole of the Year" Poll.
Dave Ratsmen/ PO Box 59185/ Chicago, IL 60659

MRR,

I would like to make a few comments about some things I read in issue #85.

First off, to Matt. I have also been reading MRR for many years and relate to it better than any other publication I have read and your first letter has prompted me to write mine.

I agree with you that MRR is not Punk Rock. MRR is a magazine, but I don't know how you can say that punk rock is nothing but "hate, chaos, nihilism and destruction." Punk rock is anger. The words you use to define punk are just some of the ways people have chosen to express that anger. Punk rock is not unintelligent or ignorant. People who resent society usually do so because they see and know things that most other people are completely ignorant of. (Listen to the lyrics of "God Save the Queen" by the Sex Pistols, "We are the Ones" by the Avengers and "Depression" by the old Black Flag.)

As far as the fashion end of it is concerned, what is wrong with a person dressing and wearing their hair any way they please? I'm 27 years old, married and still getting

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stared at and like changing my hairstyle all the time. Maybe where you come from all the fashion models have mohawks or 8" spikes and wear Dead Kennedys and Christ on a Crutch t-shirts, but here in rural upstate New York, that hasn't happened yet and I don't think it's about to.

You say we should get rid of our "fucking label," well I say to you why don't you get rid of all your fucking labels for punk rock ("hate, chaos, nihilism, destruction, ignorant, uncaring, depression, damaged, suicide, fuck off") and let the music stand on its own.

Next I would like to say to Pig Champion I don't know how you feel about racism but I feel that age-ism is just as bad as racism. There are old assholes, there are young assholes, there are old cool people, there are young cool people and saying that only one in ten thousand old people deserve to live is about as funny as the words "nigger" and Pollock or the holocaust. May you live to be 100 and meet some young whippersnapper like yourself.

Lastly I would like to applaud Dan O'Mahony for his comments on punk rock as the basis of hardcore. Hardcore is punk rock and there is nothing wrong with that. I hope the newer people in the scene aren't starting to believe the mainstream media image of punk as seen on television and at the movies.

That's all for now,
Psycho-Billy Cadillac/ 5853 W. Sweden Rd/ Bergen, NY 14416

MRR & Readers:

In issue #83 there was a excellent article entitled "Fighting the War on Drugs". Just a few hours before reading it I was subjected to the immoral act of urinating in a small jar by the State Correctional System in front of a officer. I'm presently a state inmate here and would of refused to do so but refusal is grounds for throwing me in the box with the possibility of time being taken away from me. This means that I could lose up to six months time of my freedom.

Being that I'm a prisoner doesn't affect my rights as a citizen (or does it?). My constitutional rights are freely violated whenever they feel like it. I'm outraged that this can happen and am pleading with you readers for help. I need literature and even legal help so that I may be able to fight the State of New York Correctional System. So that others and myself are no longer ordered to piss on demand. If I can win a court case against them it will help others in the world who are affected by the urine test also. I must fight but I can't stand alone.

Send Literature & Help or just to write to:
David J. Pudney #88-A-6141/ Lincoln Correctional Facility/ 31 West 110th St/ New York, NY 10026

To Anon in #85 and whoever read it:

I'm glad someone finally took some sort of a stance against DMS' bullshit. They're just a bunch of ultra-violent hoodlum thugs, for the most part. There are some very cool and aware DMS members that should not be forgotten. Then there are the rest...

Scotty Banks and a few of the others are now in prison, probably for quite some time, I'm sure. Unfortunately, I know very few others who consider this a good thing, except maybe his victims' families. He was a good pal to a lot of people, but that certainly doesn't justify any of his actions!

The NY scene has suffered greatly from the violence that went on over the winter — there are next to no shows in the city that usually attract DMS types, and it's hurting the rest of us that are just in it to have fun, not to get dusted and go kill someone. But, rumor has it that some leader types and the owner of CBGB have worked out some kind of deal that as long as there are no fights we'll get the Sunday matinees back, yet again. Word has spread and everyone seems pretty into it, so maybe it'll work? All of us who denounce the tactics of DMS and their pals hope so!

So anyone in or around the NYC area, why don't we all get together and stop the hatred and violence that's near ruined our scene for us? Unity and brotherhood — isn't that what being a skin is all about? Keep the face...
Anon

Dear Friends:

This is the story and the facts concerning the happenings with the English band Bomb Disneyland.

This text in its form is not supposed to be published like this — it's there to inform you with the facts. Of course this sheet should also help to spread what sort of pigs "B.D." are. Pigs nobody needs, especially not in "our scene."

Any support, spreading the facts, boycott, etc is welcome and appreciated, as well as necessary! We should make sure no other people do the same mistake and support this band in any form. But read for yourself and decide.

Sometime in March, Paul Bolten (Concorde - agency London) contacted me and told me that B.D. play two gigs in Switzerland, so they have to go through Germany anyway and might as well play 2-3 gigs on their way down. He then asked me if I'm interested to book those gigs. (note: a while ago B.D. was on tour over here with Australia's very popular Hard Ons as a support act and played in front of large crowds.) I told Paul the band shouldn't expect those 2-3 gigs to be like the tour with the Hard Ons, that means, not that many people, no hotels, no contracts, etc. I also make sure that the band will get money, good and drunks and a place to stay, in private. Paul said he's aware of that and it is ok — we agreed on a +/- guarantee and the above mentioned.

I don't even wanna mention how much of a pain in the ass it was to book the band. It was heavy, cuz nobody showed interest anyway.

Well, I finally booked them with three gigs with a day off in-between each. I faxed the necessary information to London (dates, addresses, phone numbers, etc.) and also told him I'd come to the last gig in Balgheim.

While the band was on the road, I heard that they never made it in time to the venues (remember the day off!). In Nieder Olm they appeared one hour before the place had to close.

On April 5 I met the band in Balgheim, talked to the bass player and he started to complain. It started that they expected me in Husum to travel with them, as we agreed on — of course we never even talked about that with Paul. He also complained that they're not able to do soundchecks (remember their late arrival times) and it seemed to be surprising that there were no hotels booked for them, and they complained about sleeping at people's houses. They also wondered about contracts and bottles of whiskey, the long driving distances, high gas prices, blah, blah, blah. (I'd like to mention that the three people in the band had four more people with them!) I explained to the bass player that we never talked about all that and that everything went like I agreed with Paul. He said that we should talk after the gig. He started with the same bullshit again and I repeated that everything was correct; he became more aggressive. After a while he started to call me a liar and accused me that I want to rip them off. Then he demanded 200 DM from me which, of course, I did not give to him. He continued to call me a liar and that I ripped them off, wanted me to empty my pockets, the 200 DMs...

The whole thing got kinda stupid, cuz I told him all the facts, so I left. Right after I walked out of the door, B.D. and crew came behind me, called me a liar, yelled, demanded money. Then everything happened quite quick — one of the crew members started to attack me, with the rest following him, we fell to the ground and they started to kick me. Two friends of mine helped me, yelling, little fights, etc. (one of them had a broken glass in his hand!). We couldn't fight back due to their number, brutal surprise attack and us also being not sober anymore. We escaped in a van, that got its backlights smashed in by B.D., and they threw bottles. Everybody was more or less ok, except for me. My leg around the ankle was mega swollen and the next day the doc told me that my ankle is broken.

Three days later I went to the hospital. They had to do an operation, put screws in my bone and I had to stay there for 14 days. I'm out now, and have a cast that'll be there for 3-4 weeks. The screws should be taken out in six months and it'll take 4-8 months until I can use the leg 100%.

I don't think I need to mention that B.D. didn't give me the money they owed me for booking their dates. A day after the confrontation I talked to Paul again. He confirmed that all the agreements we made are ok, and things are correct.

That's the story, true facts. Build your own opinion and help to avoid something like this again. We don't need pigs! At this point I'd like to thank all the people who already support me and show solidarity. If you have any questions, feel free to ask.
Take care, Dolf Hermannstädter

To the readers of MAX RnR;

The following is a personal message to two persons. One of these persons committed a crime in my presence, and I was forced to tell the authorities what I know. The other, the one person's best friend, has threatened my life as a result. My hope is that they will, both, read this, and understand the problem from my perspective...

When you brought your gun into my car, I immediately felt violated. I am very against senseless violence and feared the worst. I also felt, because of our seemingly strong, solid friendship, that you would respect me enough not to use your weapon for ill purposes. I assumed wrong and, as a result, I was forced to become the proverbial "ass."

When "the shit hit the fan," I tried to duck. When your step-mother turned you in, I was named as someone who knew more information. For the following week and a half, I stayed away from home, trying to avoid a visit from our "city's finest." I did not wish to aid in your punishment, but I had no choice. By chance, a sheriff's deputy caught me at home, and he explained to me that, if I did not

cooperate with them, in their investigation, I faced charges of "accessory to a violent crime," punishable by a minimum of three to five years in maximum security prison. This would be unjust to me, and I felt little compassion toward you, as you violated our friendship, and endangered the lives of innocent people, my family, and myself (not to mention the death-blow you dealt those innocent animals).

I do not come to you in fear or apology. You nearly killed my little sister! You endangered my little brother! And you held a weapon to my head (on three occasions)! Was I supposed to view you as my friend of sound mind? Think what you'd have done, if I'd threatened your life and the lives of your loved ones. Think what you'd do, if you'd been told you were to face criminal charges for my crime. You'd have done the same thing !

Now that all is said and done, you wish to see me dead. As if it was my fault that you got your deserved punishment! I did you NO harm. I only helped you. You are now learning that your actions were wrong, and that you must pay the price. Don't accuse me, YOU are at fault! One day, I hope you will open your clouded mind and realize that I didn't just do it to "save my ass" (as I am innocent), but I did it to make you realize that what you did was One Hundred Percent WRONG !

I will speak to either of you, on the grounds that NO VIOLENCE takes place. I do not wish to be friends. I only want to make you realize that your wrongdoing is your fault. If you wish to continue to view me as a "Narc" or to continue your barrage of IDLE death threats, that is your prerogative. Oh, and if I'm such a "Narc," why haven't I turned you in for all those other things I know of?! Now you know where I stand. Where do you stand?

One final note — I DO NOT support the police state any more than you do not. But, like it or not, I had NO choice but to comply. I will never stand unjustly accused, and I will not make an apology for a crime I DID NOT, and WOULD NOT commit.

This letter will appear in issue #2 of my fanzine, FREE THOUGHT (not to be confused with the Straight-Edge fanzine out of MD). I have sent this, so that others who may have had similar situations arise in their lives, or who may be Anarchist (like myself), may see that sometimes situations arise, in our imperfect world, where we may have to fall in line with law and order. People having mentalities, such as the two persons this pertains to, will drag the revolution down. But even more so, they will drag the most important thing down with them... other people. I hope the two persons in question will write to me, or meet me on "neutral" ground to do away with this futile situation. It is my hope that they will see this letter in either MAX RnR or FREE THOUGHT, or someone will point it out to them, so that the stupidity will cease. Thank you for your time.

Christian/ PO Box 8720/ Fort Collins, CO 80524-8720 U$A

MR&R and Friends,

Good morning, day, evening. I write to you to express something rather personal. It is difficult to say what I'm about to say to god knows how many people.

On April 14, 1990 I learned that I had Hodgkin's Disease, a type of cancer that affects the lymphatic system (the primary combatant against disease and infection). I ranted and raved. I cried. I screamed, "Why me?" I took my anger, my pain, my frustration out on my friends, my family, those I worked with. I was committed to the fact that I was going to die, knowing only the horrors of radiation and chemotherapy. Christ, 21 years old is too fucking young to die.

So, you ask, why the hell is this guy subjecting us to his life's problems? There is a message coming (uh-oh).

So I have cancer. I've got a 70%-80% recovery rate. What about those who have AIDS? They have (at this time) a 0% recovery rate. Unless a cure is found for that diabolical disease, every individual who is diagnosed with Aquired Immune Deficiency Syndrome is going to die. What about children in parts of Africa who rarely live beyond early childhood? What about people who live in situations where they cannot get the most basic medical care. What about racism? Sexism? Homophobia? Homelessness? Ad Nauseum.

What I'm saying is that no matter what your problem may be, you can almost guarantee that you're a hell of a lot better off than other citizens of Mother Earth. Stop griping and start looking beyond your own petty little problems, whether they be high door prices or cancer.

Phew! Sorry to lay this on you. Best Regards,

A.Tascha Lamme-Lussen c/o U.S.E.C./ P.F.E.C., PO Box 652/ Higganum, CT 06441

P.S. Tony "Victory" - you're an imbecilic neanderthal. You only confirm people's misrepresentations of straight-edge and give the rest of us a bad name. Grow up! Fist fight, indeed.

Doug Hatch,

Please write to me, I've lost your address and have some stuff to post to you. Thanks, Marek/ PO Box 728/ Darlington 2010 NSW Australia

Can anybody help with floor space for a couple of nights, I'm planning on visiting the U.S. and traveling around for awhile around Feb. '91 onwards. Thanks.

Dear MRR,

I recently disassociated myself with the hardcore/punk scene, but I still feel that I have some feelings for your magazine that I want to come to terms with, and like many of the letter writers I have a story/philosophy to tell. The reason why I was probably attached to MRR was because of the columns. Those editorials had a way of making me personally attached (the objective of my entering the scene) to the publication more than the shows or anything else the scene had to offer. So I couldn't throw off my attachment to the mag as easily as I did away with the scene.

The main reason I had to get out of the scene was because I was a black kid. The reasons why my blackness was relevant will be discussed later. I first got into punk when I saw "Sid and Nancy." The punk culture seemed like an interesting aspect of white culture that I wasn't aware of, being entrenched (not unhappily) in the world of the black ghetto. When I moved into the white suburbs I decided to expose myself to that form of white culture if I was going to be involved in any form of white culture (I didn't want to become a close-minded recluse).

"Never Mind the Bollocks" seemed like the only punk record I was ever going to like, and I bought a sufficient amount of Sex Pistols memorabilia, I decided to get involved in what I considered the existing form of punk which was Hardcore. It was necessary to do this because since I started living my life off of the Sex Pistols in the frighteningly dull suburbs, I needed something else to live off of since the Pistols was becoming a dead end.

The first Hardcore record I bought was the first Millions of Dead Cops LP just because cover looked like what I conceived hardcore as being. It proved to be a wise choice as it turned out to be ultimate extremism, attitude wise and musically, I had hoped for. But the raised expectations I received from that record failed me as my dollars wasted away on Spermbirds, Didjits and Kissin' Cousins' records. I decided that I had to attach myself to a genre of HC that wouldn't let me down.

This genre became the straight edge scene. I got into it because of my neighbor convinced me that Ray of Today's anti-racist lyrics overrode any perceived threat I had of the nazi skinheads who were in the scene. I engulfed myself in the scene and began to see the attitudes behind the lyrics. Some bands seemed to be as sincere on the subject of racism as they could be, but it seemed like just another well needed song concept for a lot of bands who didn't really have anything to say.

After my pal began to hang out with a nazi crowd, the nazi's attacking blacks becoming evident to me, and the attitudes of the scene became apparent, my disillusionment increased rapidly.

First off, I couldn't really say the music got to my pleasure senses. As I implied before the main attraction was the social involvement. I could tell when a band was good, what kind of way they had to play so they would be "really Hardcore," but I always thought that I never really had the love for the music that I should of had if I really enjoyed it. Subsequently after an attempt to create an international HC correspondence newsletter failed, I created my own "zine." It came out extremely soulless.

Soon the social side turned out to be a bust. Do not get the assumption that if I wasn't in the SE scene everything would have been okay, I feel the major problem stemmed from the differences, social and otherwise of black and white. The non-racist SE kids seemed to have a way of liking Skewdriver which puzzled me, and just the plain attitude in which I was dealt with by most whites, even the people I considered sincere, made me see that for some reason that whites, in a totally white dominated arena such as the hardcore scene, had a way of relating to blacks that I did not appreciate. It was like every show somebody did something to piss me off, and it was usually the supposed non-racists.

To any slight I received from my white comrades, I didn't respond because I felt it served me right for entering a white dominated social set. I never was conditioned to hang around whites like many black hardcore kids so I felt I always had the option of leaving. This was their thing and if I didn't like it I should get out. I saw and admired militant blacks in the scene but because of the scene's nature they seemed to be constantly fighting an unwinnable war. I also really didn't like the fact that since I was a black in white scene I had to become a staunch integrationist, always ready to run off some garbage about how blacks should mosh along with whites, some of whom would subsequently kick the

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con-sum-er (ken-sōō′-mer, ken-syōō′-mer), *n.* a person or thing that consumes; specif., a person who buys goods or services for his own needs and not for resale or to use in the production of other goods for resale: opposed to *producer*

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asses of our brothers and sisters.

Please don't take this as a letter saying "you hypocritical straight edge bastards" because I don't care to indict anyone of any racist thought. I don't blame the non-racist kids for being jerks because I understand that it is the nature of America to breed that kind of mindset, plus it is just the nature of groups. When you get a group of people that think they have something in common it is natural for them to treat perceived outsiders of that group differently and callously. Since I understand that fact I do not intend to start a civil rights movement within the hardcore scene. I am attatching myself, and I think all other blacks should attach themselves to the rap scene (which I grew up on and always have loved), and hardcore should be left to the whites. This process will definetly separate black kids from white kids more, but if no one is going to create a better solution for all of the black kids that get fucked up in the scene then why are we staying or listening to the people that say stay?

I am aware this notion will anger hardcore blacks, and probably give more fuel to the nazi's but I don't feel integrationist blacks can break the group mentality and American programming white hardcore kids have. I understand that many blacks in different areas fit well into the scene but here in the NY, NJ, macho, SE, nazi, type of HC scene malaise too many blacks are being brutally assaulted for me to advocate our participation. And if we did try to convert the nazis we would probably be fighting so much that it wouldn't make any sense to be involved, just stay with our troops in preparation for the next battle. So if inevitably all we are going to do is battle let's just stay away so we can battle effectively, not within their arena. Not a pretty solution but no one can make light of all of the injured blacks in the scene.

The sad thing about this solution is that while the hardcore scene, with its hated but yet still active skinhead population will try extremely hard to get rid of the blacks in the scene, we blacks cannot get white domination out of rap, rock and roll, or anything else we have created, so this separation itself is sort of a joke. Everything whites have claimed they possess, their women, their neighborhoods, their jobs, their cultural whatevers, they have throughout American history killed Blacks for trying or perceiving we want to obtain them, but we blacks have had nothing that whites couldn't obtain. This includes our women, our property, our neighborhoods, our money, our culture and our lives.

At this very moment, while white communities are protecting their neighborhoods from the threat of black infiltration, neighborhoods like Harlem in New York which were and probably still are perceived as places only blacks would dare to venture, are seeing the emergence of more and more disgruntled white residents, and with their arrival many blacks (one of whom could of been my mother under similar circumstances recently so I know of the neighborhoods I speak of) are being put out in the streets. So while we blacks are legally buying houses in Canarsie Brooklyn in New York only to have them illegally burned down by people threatened by us, whites in Harlem are buying and residing in houses in predominantly black communities and not threatening our existence but causing our actual demise because to attract whites to the buildings landlords have to raise the rent up high, and stop maintaining the building so either the black residents will be evicted or the building will be condemned so they can start over and go condo. If whites can claim Canarsie why couldn't Harlem be left to the blacks?

Alas the sad answer lies in the unfair nature of white supremacy. The dilemma we black separtists are confronted with by the white supremacists is that for whatever theory this person is working under, he wants to unconditionally rule and dominate us while we want to get away from him. I'm sure many American white supremacists can take the bold stand of not wanting blacks around anymore, this stand is inconsequential because if your forefather white supremacists felt this way we wouldn't be here to bother you in the first place (and in England if your white dominated government didn't allow immigration we wouldn't be bothering you there either).

Plus this bold switch of white supremacists turning from practices of slavery to separation usually occurs when the blacks stop being of any value to him. The extremely white supremacist southerner of the early 20th century used to beat, terrorize, and disallow any black person trying to leave the South because he still needed them for labor. So even with all of that hate, the legendary southern white supremacist didn't want black people to leave his place of residence. This also was evident of American segregation. We blacks were kept from your neighborhoods, your women, your toilet seats, but not from your policies, your taxes, your murder, your economic exploitation, your rape and your injustice.

So while you American white supremacists demand we blacks go back to Africa so whites can share in the riches of America they have rightfully earned and deserve, your white supremacist brothers in South Africa don't seem like they'll be going back to Europe anytime soon to give us, the returning niggers, the riches of diamonds and precious metals our black ass continent Africa is full of, that the Blacks that belong there should deserve. Why is that?

Well the honest white supremacist will tell you white supremacy isn't about fairness or separation, but plain old dominance through policies of slavery and apartheid. It's about Manifest Destiny (remember that theory from the High School history books) the theory that says the white man should steal, enslave, rape and exploit because he has the god given right to.

So you black hardcore kids please remember the next time you plan to debate a white supremacist he isn't interested in correct theories of reasoning, but enslaving your ass. Why? Because slavery is a fun institution for the oppressors. Plenty of profits and free and unconditional sex (and you didn't know why black Americans are so multicolored and lightshaded) the two elements that have corrupted humanity throughout time. Since the white suprecist is singleminded in his goal you should just understand him for what he is and try to deal with his inevitable assault on you. Why is the assault inevitable? Because there can be no happiness on the part of someone who used to have the right to fuck you all he wanted and now has that right taken away from

There should be no black kids in the hardcore/punk scene or any white dominated area of American life (if they can help it), and if you remain in it you deserve every ass kicking you receive from it.

Just another nigger.

Dear MRR,

I just can't believe it. I just can't fucking believe it. I always thought that MRR was against violence and oppression; I always thought it was an INTELLIGENT magazine. But in No.85 I was confronted with two pages of propaganda for an organisation whose only goal is violence and oppression: the IRA.

Before I start, I'd like to say that first, I'm a 21-year-old anarchist who has lived in Northern Ireland all his life and second, as you might have guessed, I'm against violence and oppression. Okay?

I've grown up with the 'Troubles' — they started three months after I was born — and hearing about the IRA, UDA, UDR, INLA, UVF, RUC, etc. on the news and on the street every day has become 'natural' to hear about. But what about Mitzy Carlough? How often has she been here? How much experience has she of Northern Ireland? In other words, what the fuck DOES she know?? That's the problem with this country, or rather with the 'right-on' people who live outside Northern Ireland, they think the IRA are 'freedom fighters' or 'liberators' and jump on the bandwagon and support them, send cash to them, which the IRA use to KILL Irish civilians. As Rab Pennie pointed out in his letter a good few issues ago: you can play your romantic 'Irish freedom fighter' roles at home, we have to fucking live here!

The IRA's main purpose is not fighting for Irish Catholics. If they were, how come only a minority (estimated at most around 20%) of Catholics in Northern Ireland support them? How come they have virtually no support in the Republic of Ireland, a country which in theory should be behind them all the way? This is reflected in Sinn Fein's showing at elections, where they never win over 15% of votes in Northern Ireland, and when they stood in the Republic of Ireland elections last year, they only polled around 2%. Why? Because people on this island are sick to death of the IRA's hypocrisy in their actions.

Sinn Fein's election slogan is 'Freedom Justice Peace': that's a bit sick when you consider the hundreds of civilians (many Catholics included) that the IRA have murdered since 1969. What your 'Irish expert' Carlough also failed to mention is the extortion rackets the IRA use to obtain money within Northern Ireland. They give death-threats to building contractors, forcing them to hand over 'protection money' — this has resulted in the loss of many jobs in the building trade. Sinn Fein whine about the lack of jobs in Northern Ireland, when at the same time the IRA are causing unemployment by destroying factories and forcing employers out of work. Hypocrisy at work, eh?

More money-making ventures by the IRA include drug-dealing, pornography, dog-baiting (training dogs like Rottweilers, Dobermans etc. to fight against each other so the IRA can run the gambling at these 'shows'. Who said the IRA were animal lovers?) and most sickening of all, child-prostitution. Ironically, it was a Nationalist newspaper (The Sunday World) that uncovered the IRA's involvement in this sick trade. Another Nationist newspaper (The Irish News) had in an editorial, after yet another 'wrong target' shooting by the IRA: 'It's not the shooting that is the mistake, the IRA is the mistake'. Put it this way: if Britain were to withdraw from Northern Ireland tomorrow, the IRA would be, to put it mildly, pissed off. They would

have in theory no reason to exist, so all their money-making drug-smuggling and kids-for-cash scams would have to be called off — that would hurt the rich lifestyles of the men at the top of Sinn Fein and the IRA.

Of course the IRA aren't the only murderers on this island. We've got the Loyalist paramilitaries, who are just as bad as the IRA in all aspects — they even work together in 'protection' rackets (which makes the paramilitary organisations on both sides look more and more like the fucking Mafia). Then you can't forget the good ole British heavy-handedness in our land, Young English knuckleheads out to shoot some 'Paddies' — imagine English football hooligans with guns — that's the British Army. The police? Well, police are police wherever you go in the world so I needn't waste space here detailing what bastards they are in Northern Ireland, you'd know yourselves.

So, what's it like to live in this beautiful country (yea, it is beautiful, but first take away the terrorists, bigots, clergy, politicians, army, police, government, etc.) of ours? Well, we have high unemployment, substandard housing and health-care, internment without trial... yes I lifted that line from Carlough's propaganda article and I suppose she was half-right, but the fact is though that everyone, Catholic and Protestant, working-class especially, have those problems to deal with. But, gradually, there is hope.

More people are realising how pointless it is fighting over national identity and ancient religions and are gradually coming together. I'm hoping and working for the day when all Irish people (and all over the world) will forget worthless flags and live as one... but assholes like Carlough are making that day too far away in the future to be seen.

Look, if anyone wants a true picture of Northern Ireland, don't write to Carlough and her seriously misguided cronies, write to: Warzone/ PO Box 148/ Belfast/ BTI/ Northern Ireland. I'd love to give you my address, except I'm frightened, yes frightened; if the IRA found out who I was I would have my knees blown off — that's IRA 'Freedom Justice Peace' for you,

"Thank you for the toilet paper,
Your flag's meaningless to me,
Look around, we're all people,
Who needa countries anyway?"

George/Northern Ireland

To MRR and its readers,

I am writing from the conservative, right-wing, oppressive and fascist town of Mankato, MN. Since moving down here, having previously been in Minneapolis and New York, I have been met with opposition, everything from the police to rednecks to lack of housing. Of course, I fully understand that this happens everywhere in this governmental brain-washed society.

Still, even though the odds are against me, I find the need to fight even more against what I see. Since I have been here I have passed out literally hundreds of flyers on world issues such as animal rights, both to people who I know have an interest and many people I don't even know. I write periodical letters to the yellow local newspaper to be published. I put out a fanzine of issues relevant to us as a people and world and make it available to the general public. I volunteer time at the Salvation Army. I pick up garbage for recycling. I do other things on a daily basis, but one of the most important things I do is inform and encourage people to try to change what is destroying humanity. I can't expect people to color their hair, wear a spiked jacket and get into Misery and Doom as I do, but we can relate on many other issues. We may not be able to enjoy an Extreme Noise Terror album together, but we can share the pleasure of helping others and our environment. That's what I feel will change the world more than anything else.

And this letter is written as an encouragement to all those who wonder if it's all worth it. Change may or may not ever come, but trying means far more than never trying. Chaos, Michael Wood/ Mankato Jail/ Mankato, MN 56001

Hello,

I wanted to update you on the record labeling legislation for Missouri that Tim reported on in issue #85. Rep. Jean Dixon's bill has died in committee this year. Jean Dixon is up for re-election soon and a lot of people here hope to vote her out. Last year Jean Dixon tried to stop a play (the Normal Heart) at SMSU. When some local college students stood up for their rights it resulted in one of the college student's houses being burned to the ground. Nobody is saying Jean Dixon herself set the fire, but she did say the student was a devil worshipper and homosexual and got what he deserved. This resulted in an attempted recall that fell short but even her own party is running somebody against her now.

Jean Dixon is using her position to impose her own morality on everybody else without regard to the concern of others. One thing this has accomplished is getting all the local record stores to stop selling punk rock music. Bill and Lisa Fuenhausen and Rick Niven own small independent stores in town and Jean Dixon has pretty much stopped them from stocking any underground music but they will special order anything if you know what you want.

Steve Harman/ 2129 W. Wall St./ Springfield, MO 65802-4276

Dear MRR,

I can't let comments by Carl "Psycho Sin" Casanova in his June NJ Scene Report go unchallenged. Carl tells bands to "boycott Maxwell's and Jersey Beat" because "they don't support the scene."

For ten years, Maxwell's has been out of the leading alternative music venues in the country. They treat bands right, everybody always gets paid, and they're open to all kinds of music (it's all-ages too). The club devotes Thursday nights to local bands, even though those shows rarely draw well and perenially lose money for the club. Some bands that have played Maxwell's in recent months include 7 Seconds, All, The Fiendz, American Standard, Jawbox, Vision, Adrenalin O.D., Fugazi, Henry Rollins... Ask any of them if Maxwell's supports the scene and I think you'll find their answer is a very loud "yes."

What is Maxwell's big crime? Could it be that they won't give Carl's band, Psycho Sin, a booking? Why single Maxwell's out, Carl? Nobody else in the Greater New York area will book your band either. Psycho Sin hasn't had a real club date in the area in years.

I won't even dignify his remarks about Jersey Beat. I've been publishing for eight years, writing about NJ area bands, devoting large portions of the zine to demos, fanzines, and unsigned bands... Of course, I did write a few unkind words about Psycho Sin. Could this be why Carl thinks I don't "support the scene?"

Finally, I would like a comment from MRR: Since when is it the policy of your magazine to condone the use of Scene Reports for the pursuit of petty personal vendettas? Don't your readers deserve better than that? (The bands, clubs, and fanzines of NJ certainly deserve be'tter scene reports than the shit Carl hands. I know MRR has an unflagging commitment to freedom of speech. But how about a little commitment to the truth? If either Casanova or MRR can back up his statement, I invite them to do so. If you can't stand behind your words, then they should never have been printed in the first place.

Jim Testa, Jersey Beat/ 418 Gregory Ave/ Weehawken, NJ 07087

Dear Jim,

Carl "Psycho Sin" has been writing small scene reports off and on, and when someone is that "regular", I don't intercede in what he or she writes, even if I don't agree with it. As far as his slag of you, I can only say that you have been active and honest forever in this scene, and have my utmost respect. Tim

Dear Maximum RocknRoll,

Please would you help me pass on some information — I would like to use your zine to spread the news about an eviction of a squat in Holland.

This particular squat has helped many different bands in England have a chance to play in Holland, and it's been a place to spend the night for many travelers coming from all over Europe. The W.N.C. in Groningen, Holland was until recently the largest squat in the north of Holland, housing up to 50 people as well as supplying cheap or free facilities.

When the W.N.C. was squatted in November 1985. It was extremely poor repair, but a group of people made it into a place that people could live and have a cafe, concert hall, workshops, etc. But earlier this year a predecided court order gave permission for the W.N.C. to be evicted on May 28, during the week previous to eviction. The police started an intense psychological battle against squatters; fascist attacks were encouraged, then ignored. On the 26th of May, the squatters decided to come back.

Barricades were built and a battle began with the police, starting around 4:15 a.m. The squatters held their ground, but by 9:30 a.m., police brought in tear gas, water cannons and mass reinforcements. Seeing the situation, the squatters retreated inside the W.N.C.

By 7 a.m. Sunday, police decided to evict using a crane and container that placed police on the roof of the W.N.C., but the crane wasn't working so they used a cutter to enter the back door instead. By 9:30 a.m. they had reached the 3rd floor, but the squatters were in the cellar. At 10:30 the squatters phoned the local radio and said they would give up peacefully to avoid police bringing tear gas inside the W.N.C.

132 people are still being held; most still haven't been charged — they're spread all over Holland, some in isolation, some moved constantly. At least one prisoner was beaten in a cell.

There is a prisoner support group. The address is at the end of this article. Now please write or send donations. All these people need visits and publicity of their situation, so it only takes 15 minutes to write a letter and show your support and solidarity. Please contact prisoners' support group at Steentilstratt 38/ Groningen, Holland. Thanks,

Linda and Andy/ 17 St Thomas St/ Normenton, Derby DE3 8RF/ UK

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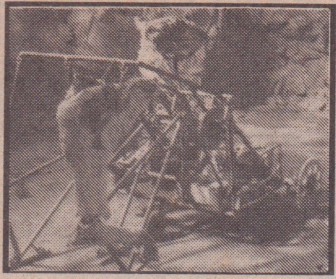

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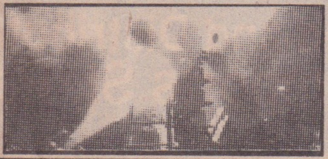

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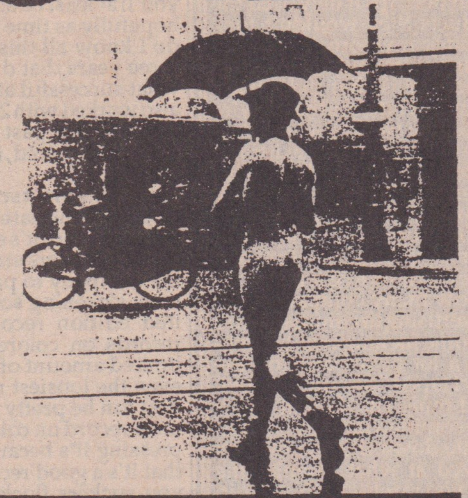

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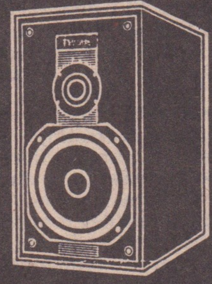

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COLUMNS

BEN WEASEL

Ok shitheads, time for another verbal spanking. When I wrote about racism, certain people seemed to think I had run out of things to write about. HA! With all the crazy bullshit that goes on this country every day, there's no way I'll ever run out of things to write about.

For instance, I just read in Newsweek that Trumpty Dumpty had a great fall. Of course, everybody gets a big old sadistic kick out of it, which they should 'cause let's face it, he's the most offensive, smarmy piece of dung to stroll the face of the earth since Needermeyer in Animal House, but even poor Needermeyer with his face that looked like it was just beggin' to be spit in was simply the figment of some overpaid writers imagination. But the sickest thing about the Trumpster is that the people who are really skanking on his grave are the same suckers that paid $7.95 for his self-congratulatory book, The Art Of The Deal. Looks like Donny ain't much of an artist but the only reason his former admirers are giving him such a hard time is cause they want so desperately to take his place. People often tell me I'm a negative, cynical stinker. I guess it's true. I mean I think people are basically fucking sick. But sickness and disease don't just happen, they have to be created and/or passed on.

The name of this disease is greed (artificial happiness) and every single one of you sad, sad pukes has got it just as bad as Mr. Trump. Money, fucking money everywhere I turn. Everybody hates it but they still play the game 'cause brother, the name of the game is "happiness" and in this twisted world we all inhabit, happiness equals money. Budweiser equals big tits and barbeques, Marlboro equals manliness and a oneness with nature, and Pledge equals a happy hubby, zany yet lovable kids and the true American values we've all come to love and cherish. Advertising is the main form of brainwashing that takes place in the world today. Never mind all the subliminal messages ads pump into your unsuspecting brain, let's talk about the most obvious and immediate effects. You're watching TV, probably one of those ridiculous horseshit sitcoms where problems are always worked out in time for the last commercial break. An ad comes on (take your pick, it really doesn't matter). Take a look at what's being sold, how it's packaged and how it's advertised. What is being sold is not the product, but what the product is going to do for you. Listen to the words. BUY ALPO, YOUR DOG WILL LOVE IT. TRY NEW LEMON FRESH PINE-SOL! They're *ordering* you to buy their shit. There are many different tactics, the most obvious one being the association between whatever shit they're trying to shove down your throat and flawless fuckable babes and studs who are without a doubt gonna drop to their knees and start licking and sucking the second you pop a Miller. Another good one is the humor angle. If you're laughing while you're watching the commercial, chances are you're gonna be laughing while you're driving your brand new Ford Probe down Hollywood Boulevard (that is until the hunk of shit breaks down and you've gotta take it into the shop since they've made it next to impossible for the average joe to do even the most minor work on their car). When you see these ads on TV, you don't believe it for a second. You dismiss with a wave of the hand and a chuckle but you still buy it! It's all in the subconscious. The ad companies know damn well that nobody's gonna buy into what the commercial appears to be. That's why they blow shit out of proportion and make it so ridiculous, so that even Frank and Mary Kettlehead of South Dipshit, Nebraska can feel superior and thus unaffected. But they still buy it, because somewhere in the not-so-deep recesses of their puny little minds lies the realization that perhaps if they used the socially correct products they wouldn't fuck like turtles on quaaludes anymore.

It's brainwashing pure and simple, and the sickest thing about it is that everybody knows it and doesn't give a rat's ass that they're being bamboozled. You've worked all day just to be able to continue your miserable existence and even if you wanted to, you just don't have the energy to question the almighty authority of the putrid little box in your living room.

I could go on for hours about this, about how most large advertising firms hire teams of psychiatrists to figure out how to get people to buy their shit, and how many companies use illegal subliminal advertising to command you to consume just like some fucking two-bit hypnotist act. I've done a lot of research on the subject, most recently I taped 36 hours of television commercials and transcribed them. Try it out, tape the first five commercials you see and then go back and write down the monologue. You'll be truly amazed at what insanity the advertisers spew and you rarely even realize it!

Ok, I'm definitely getting too far into left wing territory here and I better veer off the path right now or Tim might actually start liking what I write.

My main concern at the moment centers on the use of advertising in punk rock, what it's created and how it works. Listen up and when I'm done, if you don't agree that Jello Biafra is Donald Trump's evil twin, I'll eat my hat.

The obvious targets (I hate the obvious) are labels like Slash and Enigma for their ties to major corporations. Make no mistake, these folks are in it for the quick cash and they'd be the first ones to admit it. Their attitude towards advertising is simple. Put out music by a band that's either already been around for a while and proved themselves (in terms of sales) or has band members that were in a famous band at some point. Occasionally they'll take on an unknown in which case, if it doesn't take off immediately, they won't advertise and just chalk it up as a tax write-off. Speaking of which, it's a fact Jack, that many "independent distributors" have connections with the mafia and exist either A: to *lose* money for tax purposes or B: launder illegally obtained money or C: (usually) both. Anyway, the big labels aren't the main concern, since you're all probably pretty hip to the scam already. But what about the smaller guys? I'm talking Homestead, SST, Alternative Tentacles, Caroline, etc., who aren't owned by major corporations but conduct their business in basically the same way. And it even goes down to the really small labels and most of the time, all the way down to the "D.I.Y." bands who put out their own records. They all advertise and advertising is the art of getting someone to buy something that they had no intention of buying in the first place.

Your band puts a record out. The absolute first thing you wanna do is to zip a coupla copies over to MRR because A: A good review in MRR means many distributors will take your record even if they've never heard it, and B: More people buy records through mail order ads seen in MRR than probably all other fanzines in the world combined. MRR has loyal readers. It comes out on time every month and features (for the most part) intelligent writing and the latest gossip about what's happening in punkland. The second thing a band does is to send out copies to other fanzines (along with ads) in hopes that total saturation of the market will put them a couple of notches above the 2500 other records that came out that month. Then it's onto the distributors and even though you know they're probably gonna rip your stupid ass off, if your record is in stores all over the country, it gives your band a little edge and certainly a small amount of prestige. After the initial onslaught, you go on tour and even though hardly anybody's ever heard your band, almost everybody will have heard *of* you so you'll at least be able to survive on the road and hopefully as time passes, you'll hit it big. How do I know all this? 'Cause I was in a band for three years that did it and was actually somewhat successful at it (relatively speaking). I've also worked with 2 different independent record labels for the past 2 years and believe me, once you get involved, it's not that hard to figure out the scams.

One great scam a lot of record labels seem to be pulling lately is announcing a record's release before it's even been pressed. That way, the mail orders start flocking in, thus enabling the company to pay for the pressing! Another truly sickening scam is the colored vinyl/limited edition record thing. By putting your records on colored vinyl and/or pressing a limited amount of them, you are ensuring that even the lousiest record in the world will sell. You can be pretty sure that if a label is putting out a record on colored vinyl or doing a limited pressing it's because they have no confidence that it's a good record. But still it sells, and still you suckers flock like mangy sheep. My ex-band put out a crappy 7" disc with mostly crummy songs, out of tune instruments, shitty production and even shittier mastering but it was a limited edition record and there are fools out there today paying 25 bucks for the piece of shit.

What really disturbs me about this whole consumer-oriented punk society is the way certain people, record labels and bands would have you think that what they are doing is somehow different from what Warner Bros. and Maxwell House and Stayfree Tampons are doing. If you can find five major differences between the way SST does their business and the way A&M does theirs, you'll win a free dream date with Martin Sprouse at Howard's House of Steak in East Oakland. And what about your beloved savior Jello Biafra? Does anybody really believe that this shyster is even slightly interested in creating a real alternative to CBS? Christ, the only difference is that he wants his power base to be smaller and centered more on him. Ian and Co. may have nobler intentions but they're apparently blinded to the fact that their audience is turned onto them because they've become increasingly more accessible. Now these "fans"' pathetic Top 40 lives have been enlightened by "alternative" music but so what? It's still a consumer-oriented game, and one they know so well already. Change your t-shirt and a few of your words and actions and you too can fit in. The problem is the "scene" changed in order to get their oh-so-important "message" out. But by making it more accessible (i.e. college radio, MTV, etc.), the power was taken out and the "message" got changed by association. Jello can get on TV and raise everbody's consciousness but there's still gonna be a goddamm Skittles commercial at the break, then more hip talk about hot, happening things, thus reducing Mr. JellyBelly to yet another wacky, eccentric, heck-raising liberal with "revolutionary" ideas that mean to the average viewer as much as the MILLI VANILLI video that follows his thirty second spot does. Biafra becomes a perfectly socially acceptable mutant hybrid of Abby Hoffman and Jerry Lewis and nothing's really changed except his record sales. And by the way, wasn't that snivelling media whore screaming "MTV GET OFF THE AIR" a few short years ago???

Wanna be alternative? Don't play the game. Pussies. Let's see some bands that have the balls (*dear ben, must you have balls? -kg*) to ignore the happy happy little punk rock kingdom that old farts like MDC and ALL control

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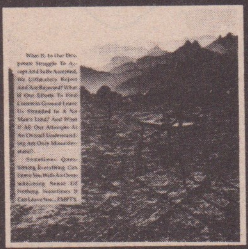

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for a nice little profit and an acceptable level of fame and admiration. And they aren't old because of their age either. They're old because they're comfortable and settled and complacent and they can get mighty cantankerous and downright vicious should you take the proverbial poop on their palace rug. Bullshit on you and your corrupt fucking work ethic Mr. Seconds. Blow me Ian with your "more-alternative than-thou" mind-fucking shenanigans. Blow it out your spindly ass Herr Biafra with your propaganda and your doublespeak and your hokey left wing Vegas act. You wanna be alternative? Think with your heart and your brain instead of your dick and your pocketbook. Fuck the punk rock rules (scary thought isn't it?). You'll be alone, unknown and a nobody, that is until the next group of bandits comes along and figures out a way to get you to whore yourself.

Turn a few pages to the ad for my new movie, then turn back here and imagine me sitting in front of the computer with my foot stuck deep into my smart ass mouth. Oh well, in order to alleviate some of the guilt and hypocrisy, I'll just say that the flick is low budget, cheezy cheezy slop. I think it's fun, but whether or not you should spend your dough to find out if you agree is debatable. I'll also say that if Hollywood offered me a chance to write screenplays (fat hairy chance) or a big metal magazine offered me big metal bucks to write about KISS like Mike Gitter (remember XXX fanzine?) I'd jump on it and quick. My justification for trashing the punk scene is that it set up standards and immediately set out violating and shitting on every single one of them. Punk is no longer something to laugh with, it's something to laugh at, but I can't even do that anymore because it's too corrupt and diseased to be funny anymore. I have set standards for myself when it comes to being in a band, which is why you will probably never hear of my new band or see us play a show. It may be counter productive but I've decided that I want no part of the punk business or any other music business when it comes to music. Music is a beautiful thing, I love doing it almost as much as fucking or lying in the grass on a cool summer evening smoking a cigarette. But I figure if there is one thing I can keep basically pure and honest, it's being in a band. I've never wanted to make a living off music, so why shouldn't I take a chance with it and use it to do things differently. I fucked it up with my other band and I won't make the same mistake again. I don't expect everyone else to do things the way I do, but I do expect people to realize that there is a choice, and that you don't have to play anybody else's bullshit games to do exactly what you want to. Fuck it, I'm getting tired and this thing is probably gonna end up as long as something that Liverbreath or Bored wrote so I'm gonna sign off. Oh yeah, remember that although I presume to know exactly why Jello and Mr. Mackaye do the things they do, it's still speculation (though not without some basis in fact) and I could be totally wrong, but I doubt it. And remember, you may hate me, but I really, really like you.

PART ONE: I realize that teaching thinking techniques to MRR readers is like teaching sex techniques to The Pope, but I'll try anyway. While reasoning out a moral problem here in Japan, it struck me with an epiphanous bolt that the reason so many people are wrong about so many things is that they don't know how to think. Here's what happened:

The company sends me to teach at Taiyo Fisheries, the guys who kill whales. They also use gill nets and lots of other stuff that spurs on Green Peace adrenalin. I had three choices. First, take the job and shut up. Second, refuse the job, not dirtying my hands with blood money from whale killers. Finally, take the job and talk to them about their blubber blasting and why that blubber shouldn't be blasted. Being one of the most moral guys I know (except for stealing an occasional barmaid's tip to pay for beer), I opted for the third choice. Now, here's where the thinking comes in.

In order to understand something, you have to put yourself in the position of those you disagree with. You have to stand the issue on its head, open its legs, proctoscope it up the butt. Only then can you safely defend your own views.

OK, why do you kill whales?

Why not?

Well, they're mammals, kind of close to humans, aren't they?

When lions kill their prey do they stop to consider how close gazelles are to them on the evolutionary ladder?

No, but there are a lot more gazelles than there are whales?

Sure, but one gazelle feeds one lion. A whale feeds hundreds. Whalebone makes clothes and tools. Blubber makes fuel. With a whale there is no waste. A lot more than can be said for a poor pig where most of it gets thrown away. We use more and waste less of the whale than you Americans do with the wheat in your daily bread.

I pull the old veggie argument out of my argumentative hat.

But they're not efficient. If you eat a cow, that cow has eaten a lot of grass which was fertilized by even more little animals. Each of these animals turns some of the food into energy. The meat eater never sees that energy. In other words, the higher on the food chain you eat, the more you consume with the fewest benefits.

Hah! You stupid whiteboy! The whale is further down the food chain than a piece of wheat. Wheat requires animals for fertilization (nitrates). It requires energy input in the process of cutting and milling. Energy in the process of planting. Most whales eat plankton, lower on the evolutionary scale than even anarchists. They're just one cell animals. The whale is an incredibly efficient storehouse for this food. There's no middle man.

OK, I was beaten. There's no reason to save the whales, except a bunch of t-shirts and bumper stickers. I went to my Taiyo class and didn't say a thing. If I had stopped there, it would not have been a decent exercise in thinking. After you discover a mental mistake, then you find out where that mistaken idea comes from.

Of course, it was born of vegetarianism—a step up maybe but still a turd from the same cesspool. That pool sets values—like animal life—and imposes those values on all people at all times. There are values like that. The right of an individual to read or see what s/he wants is an example of one of those values. The right of people to live with as little outside interferences as possible is another. Lets see if "animal rights" should be a third.

Some people, like the Eskimos, rely on what to us seems nasty (like sealskins) for their survival. Others, like the Japanese, have a long tradition of whale hunting and use. Quite different from our current tastes. The Filipino diet includes dog. Pet owners shudder at the thought. Nomadic tribes in Africa use their herds for milk, meat and occasionally blood. Without those animals, those people would die.

Of course, rich white folks can get along fine on American tofu and healthfood store vitamins. The world's poor cannot. Other races have different needs and traditions from those of white America. What do you call it when one particular race or group of people sets itself as a standard for all others? What do you call it when you ignore the needs of other types of people because of the needs or principles of your own group? Yes, you call it racism. Good thinking! *Vegetarianism* is *racism*. Still, we haven't gone far enough.

Thinking is like eating Frito-Lays; once you start there's no stopping you until you finish. Each time you come to a *Wow, that's incredible*, there's another around the corner. We know that whales and seals are not only vegetarian problems, but ecological problems. The same eco-freakos who scream about whales, scream about ozone and rainforests. So let's logically leap to ecology.

Flying shit heaped on Japan by Western ecologists fills the media here. The West condemns these islands for encouraging the destruction of the African, Malaysian and Indonesian rainforests. We hear that Japan-paid-for lumbering in those rain forests causes erosion and saps oxygen from the atmosphere. We hear about the "greenhouse effect" and all kinds of future horrors. What do the Indonesians, Malaysians and Africans have to say about the whole thing? They live off those rainforests. They bless the Japanese for giving them enough money to live. All they have to do is cut down some trees. Without that income, they'd starve. The same for the African tusk hunters. They can't live off mom and dad like the kids who sign petitions against ivory users. They can't move to New York and get a job on Wall Street like the yuppies with the "Boycott Japan" buttons. Elephants—dead and de-toothed—are their lives. People who oppose the ivory trade or jungle tree cutting are advocating economic genocide. Sure a rich country can forego virgin chopsticks and ivory piano keys. The suppliers, however, cannot forego the money that those things bring.

Now, what do you call it when one country or culture imposes its will on another? What do you call it when there is an urge to spread one idea over the earth and enslave others with that idea—even if it costs them their lives or livelihood? If you don't know, grab an old lefty or any of the dinosaurs of communism. They'll tell you. It's called *imperialism*. Yes, ecology is imperialism. There's no two ways about it.

OK buckaroos, that's today's lesson in epistemology. I still have a few other things I'd like to talk about, though.

PART TWO: Last month I wrote about how my evil impression of the Japanese was based on too limited experience. What offends me in the streets, crushes me in the trains, bombards me on the job is *work*—not Japanese. I mistook the disease for the patient.

I learned about my mistake when I took a vacation. (Yeah, it's weird as shit getting *days off* and *vacations*, but that's where I am.) I'm thumbing from Tokyo to Kyoto, one of the ancient capitals. I scam the train from my apartment to a stop close to main highway. I carry my city signs, all written in Kanji. When I leave the train, this boy in a school uniform asks me if I need to find the highway. I tell him yes and he spends the next fifteen minutes directing me. I decide to take a cab. The white-gloved driver twists around in his seat, bug-eyed when I ask him to take me to the highway, but he didn't say a word. Once there, I hold up my sign and wait all of fifteen minutes.

My first goal is Nagoya—an industrial city that mixes the charm of a Detroit with the urban beauty of a Jersey City. The city grew to modern proportions through the Toyota Company. One of its industrial suburbs is actually called "Toyota City." A little Toyota pulls up.

The driver, about my height, wears a light blue leisure suit. He tells me he's a high school judo teacher. We speak in Japanese. About two hours into the drive the teacher turns to me. "Do you mind if we stop so I can buy you something to eat?" he asks.

I don't mind.

After he buys me lunch, he gets me a can of coffee and some peanuts so I wouldn't be hungry for the rest of the drive. An hour later, he realizes he's low on gas and has to stop again. After the fill-up, he rummages in the trunk. I watch him get something out and slip it into his pocket. As we head back for the crowded road, he hands me a watch. It's one of those multifunction Casios that, besides the time, tells you the date, works as a stop-watch, an alarm clock, a radio, tv, telephone and teleporter.

"Here's a little gift for you," he says, "just to say thanks for riding in my car."

I heard that the Japanese like to give gifts—and far be it from me to keep someone from what they like.

We arrive in Toyota city—about a 45 minute drive from my final destination.

I'm sorry I can't take you all the way to Nagoya," said the man, "but I have a meeting here in Toyota city and I'm already a little late."

I point to a place on the highway, a good place to finish the hitch. He whizzes right by it.

We pull into a train station. This annoys me. I appreciate his trying to make things easier, but I don't have the money for a train—and besides I *like* hitching. I shouldn't have worried. He buys me a ticket the rest of the way into the city.

Of course the remainder of the trip wasn't quite so fruitful. I only got one watch. But the locals were wonderful—as well as the other traveling natives. Where were the evil Japs I wrote about earlier? The answer is easy: they were *working*.

I can see how work has changed me—and I'm only doing it for a year and a half. Can you imagine doing something as evil as working for your whole lifetime? I'm not only talking about the Japanese 65-hour weeks that turns them into barely walking subway sleeping blue-suited automatons. I'm talking about the so-called 40-our week that your dad (and maybe your mom) puts up with. Between commuting, getting ready, relaxing from, shopping for, thinking about, and actually working, you have NO time of your own. You're a slave as much as any pre-civil war Negro or (until recently) Communist citizen. You have no life. You belong to the company.

It's more obvious in Japan, where the company hires you for life, moves you around like a chess piece, maybe gives you a week vacation, and pays you just enough to buy a Walkman to help you tolerate the 300% filled-beyond-capacity trains. All work, anywhere, keeps you stupid. Who can learn about the world, about themselves, if they spend the time working?

Uncle Timmy, in one of the two intelligent moves he's made (the other, of course, was putting me on the MRR payroll), discourages columnists from commenting on one another. If this were to become a regular habit, you'd have a zine of boring infighting. You couldn't tell the players without a little red book. (Look at the letters section!) Here I violate: One of the columnists gave the following advice to musicians! Get a Job!

NO! NO! NO! It's a thousand times better to whore your music a bit and live your life, than to whore your life with a job and live your music for a few minutes a month in someone's garage. If you want to keep your music pure—have two bands. A painter sells pictures to greeting card companies. His true "art" hangs in his living room. Make your Bar Mitzvah band, and your punk rock band. Hustle your guitar work to a studio. Anything, but don't work! It's a greater evil than Communism or Christianity. It's worse than listening to Bob Avakian.

Here in Japan, work is dying. My businessmen students say they're the last of the breed. Younger Japfolks aren't interested in work. They just want to grow their hair long and hang out. They live off their parents and then do who-knows-what to get money. Unlike in America where we've convinced Negroes that there is "dignity" in work—no matter how repulsive the job, the Japanese are finding that no one wants to run the elevators or sweep the streets. Some folks even call for the importation of foreign workers to do all the little jobs the Japanese themselves no longer will do. Foreign Negroes, because there are no native ones.

The young Japanese won't be slaves to a company. They won't take the security of a job for life, the security of a coffin. Unemployment is rising. The business community complains.

Can you imagine folks complaining about too much unemployment? What a horror! I can't spend two hours a day riding a train to and from eight hours worth of something I hate doing so I can afford to pay for the train. Unemployment? There should be more of it! The more the merrier. (Today, the mail brought an excerpt from Bob Black's essay "The Abolition of Work." In it he writes, "Leftists favor full employment. I favor full unemployment. Yeah, Bob!')

It's a valid complaint that folks don't get enough money to live. That's the job of government—to make sure that doesn't happen. But getting money doesn't—or shouldn't—have anything to do with work. Pay 'em and let em sit home and watch TV— or go to Europe. Work cripples enough people without lefty do-gooders demanding more of it. It's even worse than feminism in distorting values of right and wrong, good and evil. Work is bad.

Look at it this way. What would you do if you found out that you had a terminal disease. Would you wallow in some dorky job for somebody you hate? Would you put money away for your retirement? Would you kill yourself for fifty weeks so you could enjoy a two week vacation?

Well buckaroos, you *have* a terminal disease. It's called life. It's more fatal than AIDS. *Everybody* who gets it dies from it. How much time have you wasted?

That brings me to: PART THREE: Tim, Larry L. and I agree about as many things as do GG Allin and Ian MacKaye. Although we're friends, our politics, views on life and values conflict. Other than that we're associated with MRR, we have almost nothing in common. Despite this, critics lump us together and then fault that lump. This faulty lump, they claim, is our age -- we're all over forty.

This kind of retard school thinking makes The Moonies seem bright by comparison. In fact, being old as a criticism seemed so strange to me, that it took me a good hour on the john to figure it out. (Fortunately it was a Western style toilet, so I didn't have to squat for the hour.) Using the thinking methods I wrote about before, I think now I understand it.

Some folks view getting older like tearing down a house. You've got only so many bricks. As you get older, you begin to loose them. Every heartbeat is one less time your heart will beat. Every breath is one less time your lungs will breathe. Gradually the house falls apart until at the end there's nothing left. The longer you're alive, the worse off you are, because you're that much closer to being dead.

By thinking this way, it makes perfect sense to Darby Crash yourself into an early grave. Who wants to live in a house with holes in the ceiling? It makes sense—but it's wrong.

Getting old is *building* a house, not tearing one down. Every time you do something, learn something, something happens to you, you add on another room. After that you can use it whenever you need it. A 16-year-old Mykel Board didn't know what it was like to take LSD in the middle of a police riot. 20-year-old Mykel Board did. A 20-year-old Mykel Board had no idea what to do in bed with a bunch of horny naked people wanting sex. A 25-year-old Mykel Board did. A 25- year-old Mykel Board would be at a loss to feel what it's like to sleep on an 18" strip of concrete under a guardrail in Italy with a superhighway on one side and a 20' drop to railroad tracks on the other. A 30-year-old Mykel Board had done it. A 30-year-old Mykel Board had never played at a Polish punkrock "festival" in a little town that was, up until then, known only for its festivals of soldiers songs. A 35-year-old Mykel Board had. A 35-year-old Mykel Board never had to deal with a hernia operation in a country where you were expected to bring your own chopsticks to the hospital. A 40-year-old Mykel Board knew step by step what it was like. A 40-year-old Mykel Board has never seen the capital of Mongolia, nor been to a sex club in Thailand. A 50-year-old Mykel Board will have.

If your life is worthless, if every day is the same and you just live in your old house, never adding to it, then you might as well tear it down. I guess that's the case with those critics. Their metaphysical dwellings are so empty that they have no use for extra rooms, let alone a new wing with servant's quarters. As for me, I enjoyed making some additions more than others, but now they're built. I'm as happy as a pig in the mud that I can use them when I want to.

OK buckaroos, that's it for this month, except for some last minute notes. Here they are:

1. Last month, two of the DC crowd visited me. Ms. Cynthia and Ms. Tania. These artsex goddesses from the capital flew around the world to sleep on my floor. Tough blond Ms. Cynthia is a world-wise woman—as well as someone who has other attachments. Ms. Tania, almost too beautiful to be heterosexual, was a bit freer. I looked forward to this visit for some time. My first guests from the free world; two girls! I even scored a couple of free drink tickets for a bar in the nearby town of Machida.

The first night, we went to a Karoake club. It's kind of a hangout for me. A matronly woman runs the place. Her rather plain son and sexy 19-year-old daughter also work there. I constantly try to convince the daughter to take private English lessons.

"No, it won't be very expensive at all, I tell her. "We can work out a deal."

Unfortunately, the daughter wasn't there that night. The rather plain looking son was.

Karoake, by the way, is an-only-in-Japan kind of entertainment center. TV laser disks show pictures of nothing-in-particular (street scenes from Idaho, people smoking cigarettes on the beach, an empty bench in a park) on three big screens. Two of them face the bar, one faces a little stage. The sound track to these ambient vids is either a sappy version of traditional Japanese *enka* music or a sappy version of traditional American "standards" like *My Way* or *Love Me Tender*. There are no lyrics on the soundtrack. Two high-reverb microphones hang on the stage for the use of the customers. As the song progresses, the lyrics run across the bottom of the TV screens. When the music gets to the right part the text changes color. If you want to sing along, you grab a microphone and follow the colored lyrics. The Japanese take it very seriously and some of them are quite good at it.

Americans tend to be shy at this kind of thing. If they do it at all, they treat it like a joke. One of the ways to excuse yourself for being bad at something is to act like it's a joke. I did it with every sport I played in high school. Foreigners do it with Karaoke.

When I walk in with the girls, my pals at the bar try to convince them to go up on stage.

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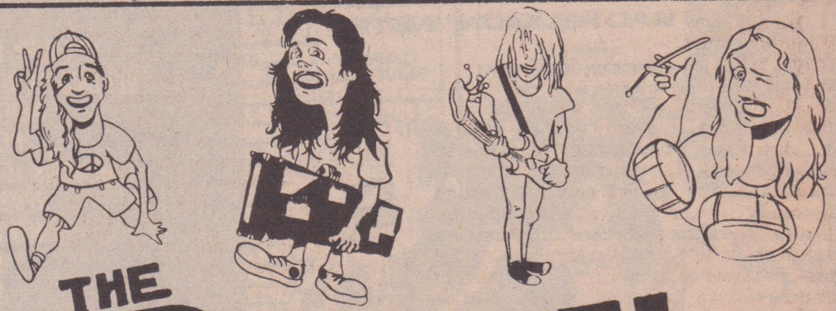

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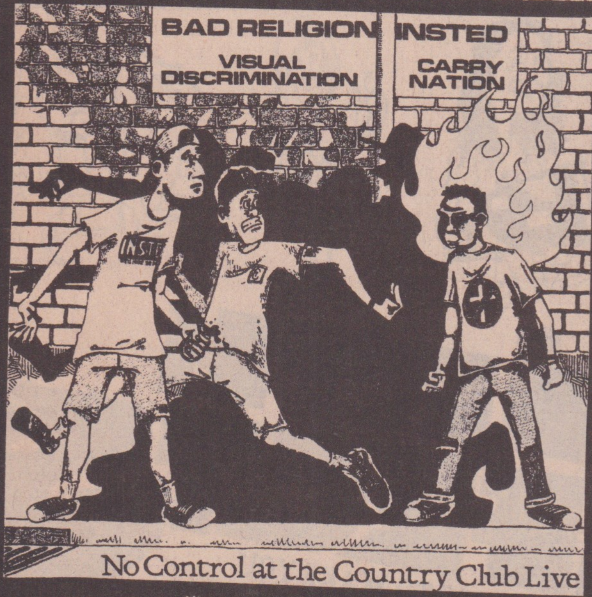

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COLUMNS

The plain-looking bartender boy keeps the beer flowing to Tania and me. Ms. Cynthia watches, with the droll eye of the photographress she is.

To break the Karaoke ice, Ms. Tania and I duet. We made a joke out of it. Tania later solos *When the Saints Go Marching In.* We made a joke of it. Tania later solos on a disastrous *I Left My Heart in San Francisco.* We follow that with *Yesterday.* The applause and the beer (as well as Cynthia's laughter) flows freely.

Meanwhile, Tania and I get drunker. Mama-san's son keeps the beer tab rising. I don't care, the girls are paying. It's an old Japanese custom, I tell them. Tania and I did *Love Me Tender* and *The Green Grass of Home.*

Finally, when a John Denver song comes on, Ms. Cynthia jumps to join in. I sit that one out, watching the girls cavort around on stage acting like they knew everything there was to know about West Virginia. Somehow, we got home by three thirty and I made it to class the next day. The next night Cynthia would be away. Some rich friend of some relative treated her to a hundred dollar a plate dinner. The friend was Cynthia rich, but not Cynthia, Tania and Mykel rich. I asked.

So while Cynthia was going to be away, I invited Tania to use up the two free drink tickets in Machida. We agreed to meet at the station at eight thirty. Ah, here was my chance. Couple of whiskey sours to start off. (I know—but that's the only thing you could get with those fucking coupons!), then some sake, and who knows where things would go from there!

There I am. Dork dressed in my school duds. Waiting right at the ticket exit at Machida station. Eight thirty... eight forty... eight fifty... nine o'clock. There I am, sweating under my tie with my free whiskey sour coupons in my hands. The train ticket takers flick glances at me, wondering if I'm a spy. I give up.

Sadly I take the train back to an empty home. An hour later Ms. Cynthia walks in smiling after her ritzy dinner. No Ms. Tania. An hour and a half. Two hour. Two and a half hours. Call the police. No wait. Here she comes—a watermelon width smile plastered from one end of her face to the other.

"Where were you?" I asked. "You were supposed to meet me at eight thirty?"

"Huh?" replies the girl, "Oh that, I was with the bartender."

"Who?" I stutter, "That little creep who poured the beer? That one? What were you doing?"

Ms. Tania just smiles and slowly closes her eyes. In a not very long time, she falls asleep. On her sleeping face is the satisfied grin of a whaler who just harpooned her first big one.

Despite the scoreless game—I'm glad the girls visited. Had a great time with them, and all the neighbors were impressed. Thanks.

2. At first it sounded great. The U.S. government was getting into the kiddie porn business. Sue P. sent me a clipping from Minneapolis. The government confiscated these videos and then advertised them in a magazine. Now *that's* the kind of public service I like to see. Alas, it was a trap. When you order the things, the cops come with the mailman. Yep, kid scam. The jails must be so under-crowded that the feds have to make their own criminals! They set up illegal businesses and when folks participate, they arrest them. Sounds like something from Russia, doesn't it? I told you those old Commies were taking over the U.S., didn't I? 3. I got an incredibly great sick 'zine called *Singing Dose Anti-Psychotic Blues:* serial killers, satanism and women's feet. One of the issues has pix from a set of "Mass Murderer Trading Cards," stats on the back and all. The magazine costs four dollars or trade "for either women's shoes & foot stuff, or mass/serial killer stuff." Obviously something this good has had legal troubles, so before you can get it, you have to sign a statement saying you don't work for the government, you're over eighteen, blah blah blah. You can get a copy of that statement by writing to *fULL fORCE PRODUCTIONS, 453 Bay Ride Avenue, Suite 614, Brooklyn, NY.* You must address the envelope exactly that way. If you write the name of the 'zine on the front, or make any other variations, you won't get anything. Don't ask me why. The editor's the psycho—not me.

5. Speaking of psychos, the last issue of that 'zine had a number of pages on Claude St. Laurent, the Montreal loony who blew away a number of female university students. He told folks he was "out to get feminists." While his heart was in the right place, he seemed to be less than discriminating in his choice of females. A couple of years ago I took a lot of shit for writing that feminists caused more violence against women than pornography. It's convenient when somebody like Claude comes around to prove my point.

6. On the punk rock front. There's a Tokyo band called GABISH that nobody I know likes—except me. There's an unbelievably rude lead singer with a statue of liberty haircut. Half the time he's in the audience trying to pick fights with guys twice his size. The few people who stay to watch cringe in a corner. Haircut man stalks victims. He grabs them by the t-shirt, pulls them toward the stage, swings them in a huge circle, and let's 'em go flying into the wall. The guy isn't a bully, he's just enthusiastic about involving the audience, whether they like it or not. The guitar player too—and sometimes the bassist—will abandon their instruments to go fight, and then return to the stage. Punk rock doesn't come any punkier. They've got a flexi disk out too. You can probably order it from Erika at RECORDS BOY. Look in my back columns for the address or call Timmy. He'll be glad to give it to you.

7. With the exception of Phillip Wylie, JG Ballard and Billy Burroughs, science fiction thrills me about as much as toe jam. The new cyberpunk books are just a bunch of special effects -- with no plot and even less depth. Still, there's something interesting on the horizon for those who like the stuff. It's the first International Science Fiction Convention of the Volga. You bet your Cossak. A soviet sci-fi con! If you're interested in this sort of stuff, the date is Sept. 8-14, 1991. You can find out more from Boris A. Zavgorodny, Vologograd-66, Poste Restante, USSR, Volga-Con. This information comes from Chris Drumm, who puts out a Sci-Fi catalog. If you want one, send a dollar to Chris Drumm, PO Box 445, Polk City IA 50226. I'm still at 301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, JAPAN. You can write me too!

Nothing like a nice injury to get one caught up on one's work, eh? Two days ago, I ripped about six layers of skin off of my leg while playing baseball, so I figured that maybe it was time to crawl to my computer and pump out my first column in months. I just want you all to know that this is definitely hurting me much more than it will hurt you.

Normally I have no time for the MRR feature "What's the Scoop", finding it a tremendous waste of time and space worthy only of those cheap tabloid newspapers. However, issue number 85 - where the question dealt with capital punishment was a definite exception to this rule. In case some of you missed it or skipped over it (as I usually do), fourteen people were asked whether or not they approved of the death penalty. Of those fourteen, five voted for it, seven against, one wasn't sure, and one gave a joke response. The fact that in the so called alternative culture only fifty percent of MRR's presumably unscientific sampling came out as being against the death penalty bothers the hell out of me. Even worse, only four of those negative answers were what you could consider strong opinions while all of the positive responses left no question as to the feelings of the respondents. Has the right-wing swing of the past decade been so effective that even the underground favours the compulsory death of convicted murderers? What ever happened to questioning the establishment's set of rules and their interpretation of justice? Have we really been co-opted that much? I can only hope that MRR's little poll was not representative of our community as a whole.

On the subject of communities, this great big country of ours known as Canada is on the verge of dividing into two of them. French and English relations, shaky at the best of times, have reached a new lowpoint due to a constitutional amendment commonly referred to as the Meech Lake Accord. Before I dive headlong into the Lake, however, a little background might be in order. For those of you unfamiliar with Canadian politics, it may come as a shock that we only received our national Constitution in the early eighties when then-Prime Minister Pierre Trudeau repatriated the British North America Act (BNA) from Britain, added the Charter of Rights and Freedoms, and renamed it the Canadian Constitution. Unfortunately for Pierre and the country, the Quebec Premier of the time -- Rene Levesque -- remained unconvinced that the Constitution was in his province's best interests and refused to endorse it. This refusal, however bothersome, had little effect upon our nation until our current PM decided to add his name to the history books by getting Quebec to join in endorsing the Constitution (seeing as there was no way he'd ever make more than a footnote otherwise). This political grandstanding led to the First Ministers' conference at Meech Lake where Mulroney, in his zeal to make history, signed a document which not only gave away numerous federal powers to the provinces and undermined the Charter, but also made Senate reform, so desperately needed in this country, virtually impossible. Now if the story had ended here, we would still have serious problems up here in Canuckland but not nearly as serious as they are now. Mulroney's big mistake was giving the provinces three years in which to ratify the accord in their legislatures, neglecting to consider that Premiers tend to change during the course of a period that long. This, of course, is exactly what happened and three provinces either refused to ratify the accord or rescinded their ratification. This, in turn, led to the present Constitutional crisis in which we now find ourselves mired. Francophones once again feel cheated by les Anglais, the English have started a backlash against French in general, and the official national policy of bilingualism in particular, women and minorities find that their hard-fought-for rights are slipping away, and the native peoples of Canada rightly perceive that they have been shafted again. Now time is running out on the accord and, by the time you read this, the salvage efforts presently dominating the headlines will have either succeeded or failed. Either way, it will be a long time until the bigotry and intolerance which have arisen in this country as a direct result of Meech Lake will fade away. And all so that Mulroney can get into the history books...

Finally, before this column reaches Boardian lengths, I'd just like to add my two

cents about the changes going on in Europe these days. Much has been written about the push towards democratization in the Eastern European nations and the assumption always seems to be that these changes are necessarily good. Well, I hate to be a wet blanket and all, but I stand utterly unconvinced that democracy is all it's cracked up to be. People have proven time and time again that they don't have a clue what is good for them (George Bush? Brian Mulroney?) and I think that it's pretty irresponsible of us to convince the East Block that democracy is the way to go. The problem isn't dictatorship, the problem is dictators! But what the hell, in thirty or so years we'll all be governed by the corporations anyways. Oh, sorry, that's already happened.

ENDNOTE: Calling all alternative writers! My buddy Larry Howes has started a literary mag called The Mothra Effect and he's looking for contributors. Contact him at 15 Edwards Street, #16, Springfield, MA 01105. Issue number one was great, so help him out by contributing and receive a cent a word for your troubles. Those who prefer to read can get single issues for two bucks a pop ($7 for a four issue sub) from R.J. Lesch at P.O.Box 2752, Minneapolis, MN 55402.

Gardening with Eugene

Earth Day has come and gone. Big deal! We had it all wrong, I think. The entire day should have spent littering, polluting, wasting resources and the rest of the foul crap civilization seems so intent on doing. We could call it Non-Earth Day. Then the remaining 364 days of the year could be spent cleaning up the mess.

As asinine as this sounds, it is one of the few positive suggestions for cleaning up the environment have heard. Dividing and conquering is the more normal approach to this massive problem in the form of making suggestions or approaches that only a few zealots can really deal with.

Recently a vegetarian buddy shoved a news clipping under my carnivorous nose. This little blurb said that the single most important thing we could all do to save the earth is to stop eating meat. Here's another example of the religious fervor of vegetarians, which I have never been able to understand.

Ever since I was a little boy it has seemed to me that nature dedicates itself almost entirely to the consumption of one species by another. Man came along and invented money and the concept of selling each other food, which has created environmental disaster out of something that ought to be as simple as a frog devouring a cricket. Thus is born the entire vile food industry, the many sins of which were cataloged in aforementioned clipping — overgrazing, wasteful use of energy (the old soybeans vs. meat battle), annihilation of the rain forest, etc., ad infinitum.

The problem of saving the earth from its predicted environmental death knell frankly perplexes me as it does many others. Civilization, it has to be said, is downright bad for civilization. As it grows and grows, the problems get bigger. The Romans may have destroyed themselves with their furshilugging lead pipes but they didn't take the rest of the world with them as contemporary society threatens to do with its well ingrained lifestyle of consume/boom/smell the fumes.

No one approach is going to work. All it does is create an atmosphere where people give up even thinking about the problem out of frustration. I gave up the concept of being a vegetarian a long time ago — it's a personal decision and I don't want this column to turn into Eating Meat with Eugene. I would certainly work toward reform in the various industries that produce meat, and boycott the horrendous fastfood enterprises such as McDeath, which I believe serve the closest thing to a soyburger readily available anyway.

Recently while driving through the Cancer Alley area of Louisiana — the most polluted and carcinogenic part of this country outside of the New Jersey/New York crudaxis— I observed a sign laying face up on the side of the road. "LITTER PROBLEM! ANY SOLUTIONS?" it said.

First I laughed at the poetic justice of the sign itself becoming litter in an area where roadside advertisements spring up like mushrooms in a cow pasture. Then I thought about afternoons spent with one of the local schools doing volunteer work picking up trash along the road — a noble cause, and one that makes me think of the black spot somewhere in the human soul that allows so many people to idiotically toss their cigarettes, soda pop cans and what have you out windows. And then there was the sad conclusion that if every bit of litter was picked off the road in this area it wouldn't really matter. Sure, it would look nicer, but you'd still have a 75-25 chance of dying of cancer just drinking the water and breathing the air.

So many "solutions" cause me to say hey, wait a minute. Look at the old paper vs. plastic controversy. Supermarkets now frequently give you a choice: paper or plastic bags? It reminds me of the guy on death row choosing between death by injection or electric chair. Which is worse? At least trees aren't cut down to make plastic. The old lie that newspapers will dissolve in landfills has been proven wrong by several studies. Paper products are, let's face it, an incredible waste of valuable resources. So is building houses out of wood, then painting them over and over every few years. (Who has polluted the Ohio river? Paint companies, among others! Who releases noxious fumes in our neighborhood? Yes, it's a paint company!)

One day in Budapest while gathering some groceries for an outing I got to the checkout line and realized that there would be no choice in bags. There were no bags at all. You were expected to bring your own. I remembered my mother taking me shopping in Aix-en-Provence when I was 11, stuffing cheese, meat and vegetables into various shopping bags hanging from her shoulder. I crammed my goods into the pockets of an overlarge trenchcoat and smiled at the wisdom of an economy that most Americans assume is impoverished. Well, at least they aren't chopping trees down to make grocery bags. (But then again, where else are we going to print our JUST SAY NO TO DRUGS slogans?)

A health food store proudly sells its soybean hot dogs and tofu pizzas — healthy products for the future that come wrapped in excessive amounts of cardboard and cellophane complete with four-color inked photography, etc. Not only is this again a waste of trees, it probably doubles the price of the food!

A recycling organization happily drives its bags of tin cans 35 miles to Winston-Salem when the local recycling plant shuts down. Are the noxious fume emissions released from the vehicle worth the earthsaving act of recycling? You tell me.

Do-gooder organizations such as Greenpeace squander resources on massive bulk mailings, wasting not only paper but the money they've worked so hard to acquire in the first place. At one point Greenpeace sent me an entire blueprint for a boat they wanted to build. The postage on this was several dollars, not to mention the cost of making all the blueprints. What the hell for? The chance I might send in a donation? I was so disgusted at the wanton wastefulness of it all that I decided never to give another penny to this organization.

This kind of thing could go on and on. It is like hiring a maid who cleans your house while shitting out diarrhea at the same time. It is the McDonald's approach, announcing that you are no longer going to use styrofoam while making doodoo with the rain forest. I remember a pretentious but nervy girlfriend of one of my high school buddies tossing all her styrofoam packin's back at the cashier at a McTofu stand in Boulder, Colorado. "Why do you need SO much packaging if I am eating this here?" she shouted.

"I don't know, I just work here," was the obvious response.

We all just work here, we all just live here. I am not a litterbug, in fact I am the kind of nerd that picks up other's litter. I'm not stupid enough to think that is going to save the earth.

I boycott Exxon, yet I still drive a car, use the highways. If all my pro-Earth and anti-Earth actions were tallied at the end of each day, what would the result be?

I sort of don't want to know. The abovementioned McDonald's incident took place when I was 16. That was 20 years ago! It has taken that long for McCrap to think about scaling down its packaging.

This confuses me even more. We all want to find a villain we can blame the state of the environment on — Meat, Capitalism, Government, the Rotten Soul of Man, whatever. Obviously McDonald's wants to make as much money as possible. Obviously they spend money on this packaging. For 20 years they could have been making lots and lots MORE money if they simply handed you your Big Mac on the kind of thin chisola napkin that is the standard in impoverished countries. Think of all the bigshot accountants and businessmen working for McDonald's whose job it is to come up with ways of making money. And for decades nobody thought of this, even though the idea springs easily into the mind of high school twirps stoned on drugs!

You figure it out. I just work here. Anyway, I have to go check the roast in the oven.

LISA WANTS TO KNOW... "WHAT'S YOUR PROBLEM?"

Q: I don't like Gilman Street. Although Tim Yohannan may talk about meeting all these people at punk shows, I can't seem to meet anyone at Gilman. And, by the end of the night, I just end up with clothes smelling like cigarette smoke. Should I continue to go? -Smelly

A: I'm sorry, so sorry. If you don't like Gilman St., I suggest you don't go. Just because Tim talks about meeting people at punk shows doesn't mean that you're actually going to. Of course, you could, but you'll probably have to make the first move -- people aren't going to run up and ask you to be their friend. I hope for your sake that "Smelly" doesn't reflect anything about you personally, you're talking about all the cigarette smoke, right? Anyway, if you can't seem to meet people at shows, you could try hanging out on street corners. But seriously, how about someplace like Blacklist? Not only could you meet people, you could help out your scene, too. (Note to Blacklist people: I

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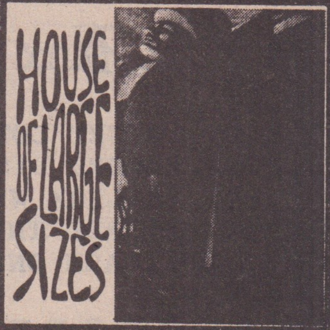

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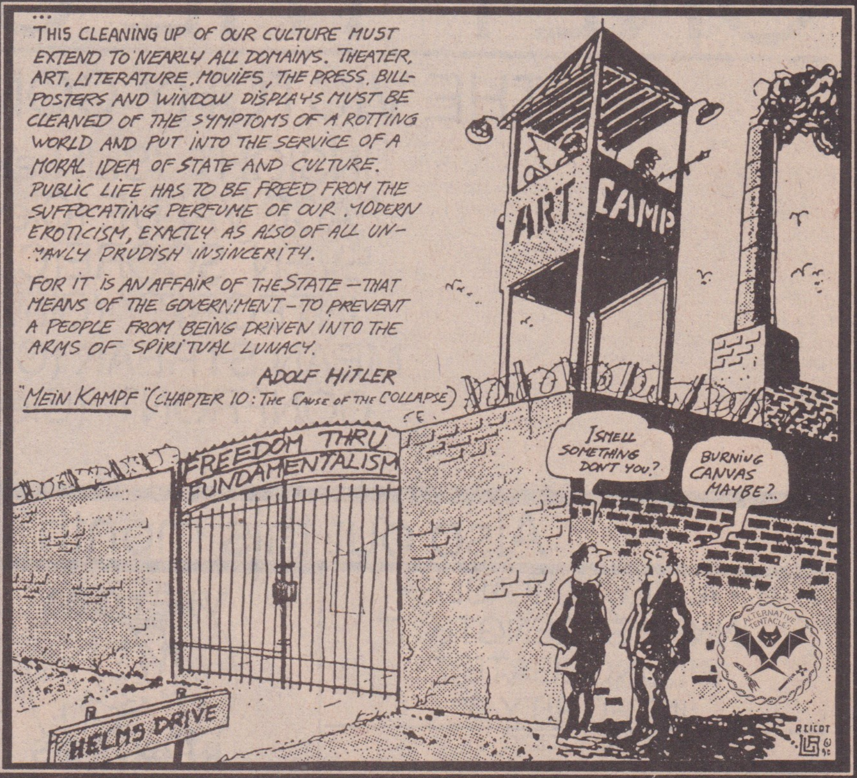

FROM THE *SF WEEKLY*

"MEIN KAMPF - THE MINI-SERIES": PLAYING NOW IN A STATE NEAR YOU

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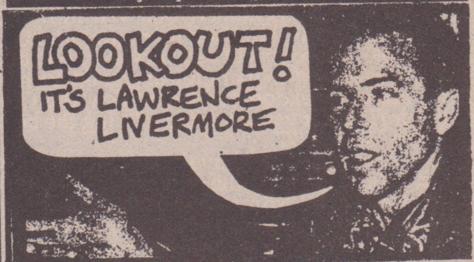
waive all responsibility for saying this.) Just put yourself out there, and approach people. Sometimes that's the only way you can meet others.

Q: The average dick can throw a dart half way across the room for a bull's eye, he can put the 8 ball in the side pocket, but he can't take the average dick and guide a stream of piss into the average toilet. My girlfriends and I really like 'em dumb and beefy (yeah, men who pee on their feet are so sexy!) but this goes beyond actual conscious deliberations. It isn't an action determined by levels of intelligence -- how would you explain it? P.S. Why don't they just sit down?

A: Last thing first. Would you sit down if you didn't have to? I wouldn't, I've tried it standing up, but it's too messy. However, it does seem like guys should be able to aim fairly accurately, and to be fair, I'm sure quite a few do. Next time you find someone in your house has missed again, I suggest you do one (or all) of the following: 1) Ask him if he's ever been checked out for glasses; if he asks why, lead him to the toilet and show him. 2) Ask him to sit down next time he takes a piss. 3) Yell at him. It probably won't do much good, but at least you'll bring it to their attention. As to why they do it, probably many reasons. They need glasses, they're drunk, they're tired, they didn't turn on the light, they don't care.

Q: This is going to sound strange, but it's somehow going to make a point... I think. For the past year and a half, I have been engaged to the most beautiful, wonderful, intelligent girl. We chose not to tell her mother till next year, as she has a very warped sense of what true love is, and she'd overreact in a negative manner. Of course age must have something to do with it, as I am 19 and she is 17. Though we've been together for close to 3 years, I was sure that would have no bearing. Well, just yesterday, she did find out from the conniving little brother. And yes, she did overreact in a negative manner. The usual "you could be making a big mistake -- are you sure you're ready -- it's stupid to get married right out of high school" bullshit was spouted, as expected. This however is not the big problem. My, or should I say our, problem is her rich, corporate millionaire grandparents. Since she was very young, she's had numerous plots of land, stocks, etc. put in her name. This is more than a little distressing to me, as I have a loathing of the rich, which, unfortunately, one day she and I will be. But I'm getting off track so, anyway, she has a college fund set aside, which is her only way to get an education. I will be unable to both support her and pay for her education, which also distresses me. If her grandparents learn of our desire to marry, they will cut off her college fund. Why? Her family wishes to control her life and won't get their blessed tax write-off. She continually denies that her life is being suppressed, due to her love for them, but they are, in fact, trying to control her destiny. Oppression, that's exactly what it is. They wish to choose her occupation, her husband, her goals and dreams. With attitudes like this, is it no wonder our government is in its current state? The same thought mode that is destroying our future and happiness is destroying our earth. I hate to have to use my own problem as an example of oppression, but it only goes to show how hard it is to avoid oppressive assholes. When will the oppression end? Because they so choose to force their desires on her, they also, inevitably, force them on me. I hope this has caused all who read this to recognize the oppressors in their lives. I wish I could have been much more specific, but that would cause much more unwanted pain in our personal life.

A: It sounds like you need to think a bit more about what you're doing. You "have a loathing for the rich" but "unfortunately" you two will be just that -- gee, is someone going to force you to be? And you say her family oppresses her by trying to choose her life for her. Is what you want to do anything less? I can't believe you're distressed over not being able to support her and pay for her education. Is she distressed? What does she have to say about all of this? Maybe she denies being oppressed by her family, but you can't force someone to see something like that, they have to discover it for themselves. From the way you sound, you don't consider your girlfriend as much more than an object. If she is truly intelligent, which you said she is, let her make up her own mind about what she wants to do. It sounds like you have too many things of your own to work out without trying to fix her life too. As to getting married, I think you're a bit young for such commitments -- you'd better get your individual lives in order first, because the problems you have now won't disappear when you get married. They'll probably only get worse.



Most of you aren't old enough to remember Casey Stengel, and even if you were, you probably wouldn't have heard of him, since as good punks you of course hate sports (except for kicking the teeth out of the little kid that fell down in the pit, but that's more of hobby than a sport, isn't it, sort of like setting anthills on fire or pulling the wings off flies?).

Anyway, Casey Stengel was a famous baseball manager. His team was the New York Yankees, who you should all hate, even if you don't care anything about baseball, take my word for it. Actually the Yankees have been so stinko in recent years that picking on them is almost like kicking the little kid who fell down in the pit, but not really; it's more like the big bruiser bully who's been beating up people in the pit all night and then slips in a puddle of beer and falls on his face and what do you know, before the poor guy can get up, half a dozen steel-toed moshers accidentally step on his head. Awww...

Yes, now if I can just stick to the point... Casey Stengel was also famous for mangling the English language, so much so that writers started calling his mishmash of malapropisms, made-up words, and backwards inside-out sentences Stengelese. Nobody claimed to be able to fully understand it, but the thing was that no matter how Casey bent and twisted the good English grammar we'd learned in school, he usually ended up making more sense than most people who talked normal. He would have been right at home in the East Bay, writing for <u>Absolutely Zippo</u>.

I wish I could give you some examples of classic Stengelese, but my entire collection of sports books was pilfered by a notorious Orange County straight edge band who I mistakenly let crash out at my crib back when I was carefree and idealistic (besides, I thought they'd said *hate* edge, so I assumed they were friends of Filth). So the only Casey Stengel quote I can remember at the moment is, conveniently enough, the one that happens to illustrate the point of this column (yes, there is one).

Anyway, someone once asked Casey if he was going to this trendy Manhattan restaurant after the game, and he said, "No, nobody ever goes there anymore; it's always too crowded."

You understand what he means? Of course you do, even though it doesn't make any sense. Just the opposite of algebra or logic, which make perfect sense but don't mean anything. (Naw, just kidding, don't forget to study all your lessons, boys and girls; you know your parents and teachers wouldn't be making you do them if they weren't important.)

But what, I'm sure you're asking by now, does this have to do with punk rock, or even more importantly, the scene? Well, it's like this...

When someone does something good enough, and long enough, they're likely to achieve something known as "success." If you're a band, for example, people start coming to your shows and telling you how rad you are, and offering you large sums of money. Before you know it, you'll be so popular that nobody will like you.

A certain amount of popularity is necessary, of course. If nobody comes to see you or buys your records, you'll not only get discouraged, you'll have to spend so much time working at McDonald's or scrounging money off your parents that you won't have any time left to do your important scene stuff. But it's almost an article of faith among punks that as soon as bands get popular they start to suck, and more often than not, it's true.

Some people argue that first bands start to suck, then they get popular, but I disagree. I can think of all sorts of bands from when I was a kid that were both great and popular, so much so that they could do anything they wanted with their music. No record label or agent could say shit to them, they had complete artistic freedom, and what did they produce? For the most part, pompous, pretentious, 70s crapola.

And most of the punk rock "stars" weren't any different. How many bands can you think of that produced more than one or two good records before they starting "progressing" or "getting into playing our instruments," but all you heard was more 70s crapola and this is already the 90s fer chrissake?

I can think of one band offhand that's been around for years and are better than ever, namely Bad Religion (yeah I know some of you won't agree with me, so shut up already). When I listen to them, I feel fucking great, and not too many things do that for me these days. In fact, I think I'll put on one of their records right now. There, that's much better.

Bad Religion didn't sign with a major label, they didn't send out cheesy 8x10 glossies (or if they did, I didn't get one), and they stuck as close to the DIY ethic as I think you can expect anyone to, not only running their own record label, but even doing their own recording (no, I don't think they colored their album cover by hand, but just so they wouldn't make other bands feel inferior, they used corny computer graphics that any high school kid could have done).

And the result? Bad Religion is now BIG TIME. Not because they sold out, but because they kept on making excellent music and eventually lots of people found out about it. Too many people, you're probably thinking, if you were one of the hundreds who couldn't get in last time they played at Gilman. And it's not just Bad Religion. Fugazi, who've stuck to playing low-priced hall shows when they could be filling arenas, draw three or four times as many people as can fit into Gilman, and even if the Gilman people were to totally ignore the fire regulations and pack the place, hundreds of people would still miss out. I saw the same thing happen when Neurosis, Green Day, Mr. T Experience, and Samiam played there together, even though they're all local bands.

What's it mean? That this punk rock shit is getting big all over again. It happened before, at the beginning of the 80s, but that died a quick death thanks to excesses of violence, drugs, and stupidity. Not that we have any shortages of those commodities nowadays, but personally I'd rather go to shows now than back then. I like the bands better, and the crowds, at least at Gilman, are almost nice.

The thing is, unless you know enough to get there hell early, you can't count on getting into the big shows anymore. Even having connections doesn't necessarily work; I had to spend a Neurosis show outside even though

the band is on my label, and even Tim Yohannan, without whom there never would have been a Gilman Street, got turned away from a gig. I don't know how many kids I've talked to who drove hundreds of miles for a Gilman show only to find a "sold out" sign in their faces.

So what's the answer? A new and bigger Gilman? I don't think the people who run the place now would be too enthusiastic about that; it's more than enough work as it is. One thing that I'm sure isn't the answer is the kind of gig that went down in Los Angeles a few weeks ago. Over a thousand people, $15 tickets ($17 at the door), bouncers galore, huge guarantees for the "headliner" (in this case, Bad Religion), and shit for the opening band (I believe the breakdown was something like $4500 for Bad Religion, $400 for MDC, and $50 for Neurosis, though someone, I'm not sure who, eventually kicked in a little more for Neurosis).

My first reaction was to whip out my Bowie knife and carve satanic messages into all my Bad Religion records, but then I thought I'd better listen to them one more time before I did. And the whole time I kept thinking, how could a band make such great music and still participate in shit like that? It doesn't make sense, but then again I'm not a great musician, so maybe that's why I don't understand. I've been practicing though, you know, getting into my instrument and progressing and shit, so who knows, maybe you'll have to start giving me a guarantee before I let you read my column.

But look, at the last minute, my Bad Religion records got a reprieve because I heard that certain high-placed scenesters had been talking to the band and that they'd agreed to take responsibility in the future for making sure that opening bands are treated fairly (the Bad Religion-MDC-Neurosis fiasco was a Golden Voice production, in case you're not surprised). That made me feel a little better, but what about the $15-$17 tickets? Obviously there are plenty of people who will pay those prices, even if I won't. Does that mean it's all right to charge them? I mean, this is a capitalist society, dude.

And if you only charge $5 or $6 like Gilman does, is it possible to do shows big enough so that everyone who wants to see the band can, without having to hire massive security and getting into the whole rock business riff? Maybe... I wasn't there, but the Homocore people put on Fugazi for over 1000 people with a $5 door and without any serious problems.

Fugazi is a special case, though; they don't tend to draw the kind of people who cause serious problems, and they're also one of those rare bands who see their role as more than just playing music or entertaining a crowd. There's no reason other bands couldn't do some of that too; you don't have to be all emo'd out to want your fans to be able to enjoy your music in a supportive, comfortable (and affordable) environment.

But a bigger issue is the old producer vs. consumer dilemma. When the scene reaches one of its periodic low points, people get inspired to start creating new stuff. That's what happened in the early days of Gilman, just like it did with early 80s hardcore, and '77 punk, and 60s psychedelic music. At first it's all way underground and almost anyone can be a star because nobody's exactly figured out what's supposed to be cool and besides, there's so few of you that you need all the friends you can get. But then some of the bands / artists / writers / whatever start getting good, and the outside, mainstream world hears about it. Big crowds. Record deals. Hey, we're a success! Now just what the fuck was it that we were doing?

The first time Operation Ivy filled Gilman Street, the majority of the audience was made up of their friends, there to welcome them home from tour. The last time, at their farewell show, there were hundreds of people who only knew them from their records or the radio. To many of them, Operation Ivy was just another consumer commodity. And what happens to consumer commodities? They get consumed, natch.

Now you might ask how I feel about this, being that I had something to do with it, writing about the band and helping to put out their records. And not just them, though they were the biggest East Bay success story; I realize I'm as guilty as anyone of helping to hype the East Bay scene, and now that it's on the verge of turning into a monster, I have to share some of the responsibility.

The answer is that I have mixed feelings. Real mixed feelings. I talked up the East Bay bands because I genuinely believed in them, not just as bands, but even more importantly, as people. There wasn't any rock star bullshit, there was tons of cooperation and good humor and full-on geekdom, and for Larry the Old Hippie/Punk it was a lot like reliving the best of both '67 and '77.

And what do we have today? More bands than I could count, some of whom are incredibly good and some who are incredibly godawful. Not much has changed there. But what has changed is an amazing increase in the bullshit level. Lots more talk about percentages and royalties and guarantees. Bands feuding about who has to play before who, or who said what about who in what fanzine. At this rate managers and attorneys can't be far behind. Luckily I'm spending the summer 300 miles away, but enough people still know my phone number that I hear plenty of it.

To be fair, a couple people told me this would happen, though I won't give them the satisfaction of naming them in print. I sort of knew it myself, if only in a vague way. It's like a universal law of nature: everything ultimately turns to shit.

But I'm not totally discouraged, and I haven't given up on the East Bay. In fact I'll be going there to live this fall, and most of my favorite bands and people still come from there. Some of them are probably going to get hella popular and maybe they won't even talk to me anymore, and others will always be just plain great no matter how famous or unknown they get. Scenes come and go, just like the seasons of our lives, but... here's where I wanted to insert "but the song remains the same" just to piss off Ben Weasel who I love dearly but who has his head up his ass when it comes to Led Zeppelin... but even I, Lawrence Livermore, couldn't get away with that one, so I'll just have to close with a heartfelt "but who cares.

"Quasi-hell on earth. Complete uprooting in affliction.

Human injustice as a general rule produces not martyrs but quasi-damned souls. Beings who have fallen into this quasi-hell are like someone stripped and wounded by robbers. The clothing of character.

The greatest suffering which allows any of a man's roots to remain is at an infinite distance from this quasi-hell.

When we do a service to beings thus uprooted and we receive in exchange discourtesy, ingratitude, betrayal, we are merely enduring a small share of their affliction. It is our duty to expose ourselves to it in a limited measure just as it is our duty to expose ourselves to affliction. When it comes we should endure it as we endure affliction, without referring it back to particular people, for it cannot be referred back to anything. There is something impersonal in quasi-infernal affliction as there is in perfection."

-Exerpt from GRAVITY AND GRACE, Simone Weil

So, I guess I shouldn't complain or gossip too much. There are people who have lost the clothing of character, words like sociopath and psychopathic liar have become buzz words, they don't mean very much, and sound like gossip - "Oh yeah, well you're a sociopath too."

There are pro-strength people, Nietzsche fans I guess, who would say that a lot of morality is based on Christian theology, a slave morality, useless and outgrown. Its ideals of sacrifice, generosity, and gentleness have no foundation in nature. Even my philosopher, Quentin Crisp, says that "Morality is expediency in a long white dress". This may all be true, a lot of times I do wish I was more predatory and less whiney, but since I'm weak and flinchy I have no choice but to try for social morality, what I call street class. If nothing else, it's safer.

This single-cell amoeba wretch came into the life of a couple of friends and I. Well dressed, the singer of an old punk band, which frankly I don't remember too well. A lot of the people documented as being "Hardcore California" of 12 years ago I don't remember as being too much fun at the time. I know that I dumped the writer of the book and got bounced to a postage stamp size photo and an inaccurate song title after hanging out and gigging constantly. It's another con, in a sense, if kids are inspired by an era and someone waltzes along claiming to represent the era.

Everyone gets conned because of what is willing to be conned in them: Greed, loneliness, saviour disease, etc. I got conned from a combination of greed and saviouritis, and good con men aren't really men, they are something like pure cell amoeba with grasping tentacles. They can read their subject/victim incredibly well, they are the afflicted, they just can't read themselves, there might not be a self there to read. Boo hoo.

This person limped along, full of money, and said they were dying. They might be, I don't know - when he came along Winchester Chimes, who wrote the plays "I Want Tonsils" and "American Fat" and put out a great anarchy tape "The Ghandi Liverwurst Sessions", was dying from AIDS, and everybody was meeting and fretting and wanted to save Winchester somehow. Winchester had perhaps made his peace and was ready to go. So here came another dying person. I must be able to save <u>him</u> if I just gave him enough New Age advice and a person to rely on! Plus, I'm always broke, and all of a sudden this money was around: car services, dinners out, flowers, life wasn't a low rent stuggle for a while and the hustler in me doesn't go through a lot of middle class fussing before taking a twenty. I'll just take it.

So the afflicted amoeba was lying fiercely to my girlfriend about me, and telling me hideous well crafted (believable) lies about her. I was separated from someone who'd been my girlfriend since she was an orange haired 14-year-old passing out in my bed. He was brilliant, if there was a he in there. I sent a friend in S.F. to help him while he was there, and he told my S.F. friend that I was a junkie, his girlfriend, a ruthless liar, broke some gold guitar, weirder stuff than that, and by the time my friend came to New York to visit me he had to meet me in a neutral setting to make sure he'd be safe. He'd also had a physical seizure from the shock. My girlfriend was shocked after we figured it out, she'd been going out with him. She got hustled by her loneliness. We could never really figure him out, the random destructiveness didn't

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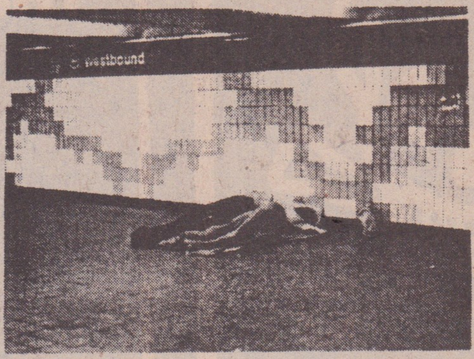
5-SONG  7"EP

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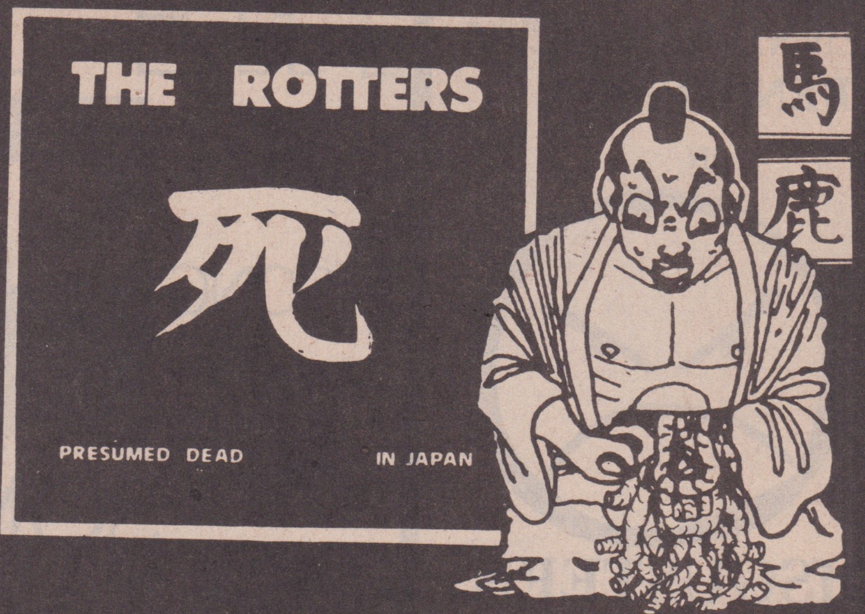

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make any sense. It was pure, like a cancer.

I wondered how this kind of creature got by, and why it was through a vague underground that I was acquainted with him/it. I guess that people drop out for a lot of different reasons. For some people trends are just a costume drama, and I usually give the disfigured leeway because somewhere that nobody else can ever really know.

I have friends who are in Narcotics Anonymous and Mental Institutions, though, some of whom are disfigured. They've even flatlined (been legally dead for a minute, and they're the opposite of amoral. Almost dying woke them up, they're sweet, fragile and careful disfigured people, with a sense of the time they have left on earth, not killer amoeba.

I guess there was an era when people in club land were fucked up all the time, could be victimized and made dependant more easily, and wouldn't watch somebody else that closely - It's also a transient world, so there are always new people to go through once your M.O. (Method of Operation) had been figured out by the old set.

Most of the people I know who are underground, living their own life/making their own product without waiting for affirmation of the benign state/marketing complex, keep me going, they seem better than straight people. It's great to have a week where I get a call from Harvey Pekar (American Splendour comics), Mark Sperry (Third Rail, Make Me, Caffeine Machine), run into a couple of thrashers from Blitspeer, chat with Pedro Pietri (Puerto Rican Obituary), and have Bucky Sinister read my new Maximum Rock'n'Roll Column. The only solution is to be exposed to the afflicted as well, in limited measure.

1. I'm sitting on the floor of the BART station in Oakland, waiting for the San Francisco train, and this guy comes up to me and asks me where to catch the San Francisco train. I figure he's using it as a pickup line but I answer anyway. Briefly. Then he says, "How are you doing?" or some shit like that. Some people, you can just tell right away. This guy was a jerk. So I said "I don't feel like talking." As blunt as possible. But he keeps talking at me, says "OK, I won't bother you, I'll leave you alone now, I won't bother you anymore... I know how you feel, sweetheart."

And I'm thinking NO. I DON'T THINK YOU DO KNOW HOW I FEEL. I say "if you know how I feel then shut up and leave me alone." So he blabs on for a minute, then gives up and goes for some other girl who isn't quite rude enough. She's stuck listening to him until the San Francisco train comes. He doesn't get on it. He's not going to San Francisco after all. He disappears down the stairs.

No. None of you boys know how it feels. You're lucky that way. Women are lucky for other reasons. But boys were spared the harassment. I'm still glad I'm female. I wouldn't want to be a boy. But sometimes I get so mad I want to kill. I don't want to kill all boys and men. Just the ones who harass women.

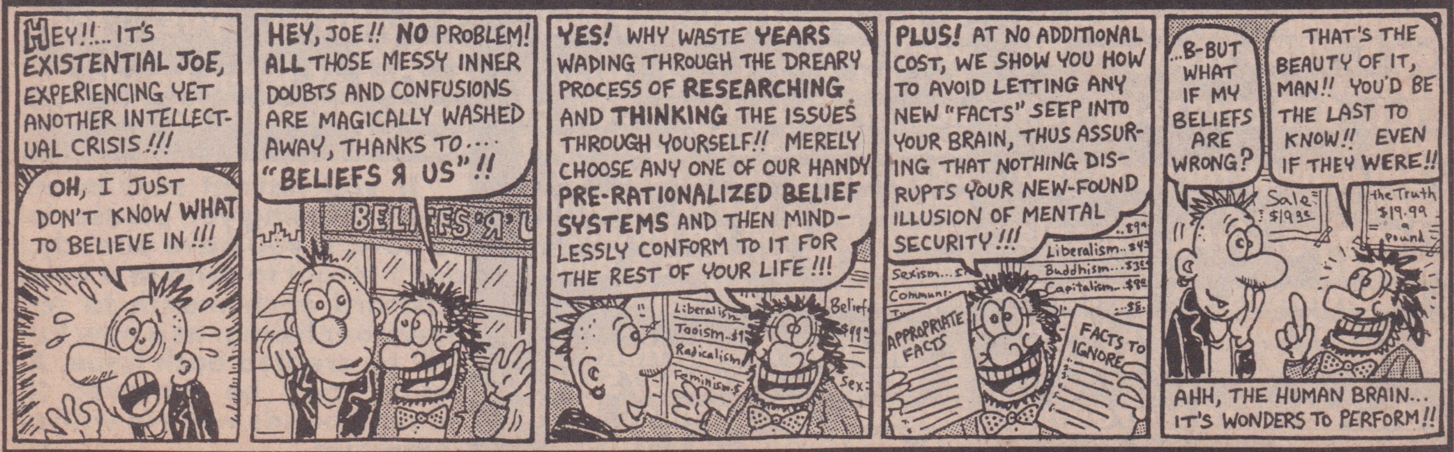
If you're male, and you don't ever harass women, there's really nothing else you can do to help. (Except tell any friends you might have who do harass women to stop it, NOW.) But when you see women talking about what jerks men are, or how angry they are about being hassled on the street, etc... don't get whiny and defensive and say "but I didn't do anything!" Just shut up and imagine having to walk down a street where EVERYONE who walks by tries to get in a fight with you. I think that's the closest comparison a boy would understand.

A woman can't just walk down a busy street, especially at night or on the weekends. She has to brace herself, take a deep breath and fill up with rage inside. Every car that passes, every group of men hanging out, every man alone who walks by. She has to fight them all.

2. Remember this when arguing about abortion: the issue is not whether abortion is right or wrong, good or bad. It's a question of legality. Making abortion illegal won't stop abortions, it will just make more women die from illegal abortions. And if you think that's just an outdated statistic, you're wrong. One of my best friends almost died last year from a "back alley" abortion in a country where abortion is still not legal. She was in the hospital for three days, pumped full of antibiotics, and she barely pulled through. Many of us in this country, including myself, don't remember what it was like when abortion was illegal. When my friend almost died, it brought the whole issue home for me in a big way. Never again.

3. A few updates on my last column. Congress finally passed the aid package for Nicaragua and Panama. Too little, too late, of course. The contras in Nicaragua are actually disarming, at least most of them, so it looks like there's no immediate threat of civil war right now. Which is not to say that all is groovy. Far from it. But I won't go into it here, or this column will end up like the last one, and we wouldn't want that, now would we? Fujimori won the elections in Peru. The ruling party in Colombia won the presidential elections there—first time in a few years a ruling party has won in Latin America (not counting Mexico, where they cheated). They declared the incumbent guy winner in the Dominican Republic, but no one's accepting his victory because there was massive election fraud, and the country's in chaos with riots, strikes and other exciting stuff. Riots in Venezuela too, I love it... And in Ecuador, the indigenous people decided that a few land grants from the government were not enough, so they had some riots too. That's about all. Just one classic quote I forgot to include in the last column: Honduran President Rafael Callejas explained that US troops would stay in Honduras "to help fight drug trafficking and keep forest fires under control." Just like the good ole USA, helping those poor Latin Americans keep their forest fires under control. Or do you think he was being metaphorical?

If anyone out there actually wants to know what's going on in Latin America, and Nicaragua in particular, I help put out these weekly news updates from the NY Nicaragua Solidarity Network, and if you want to get them in the mail, just write me. (Better yet, if you can afford to subscribe for $22 a year, send a check to the Nicaragua Solidarity Network, 339 Lafayette St., NYC NY 10012.) We send updates to anyone who wants them, regardless of whether they can pay for a subscription. And if you have access to a computer with a modem, you can get the updates off the "carnet.nicanews" conference on Peacenet, a network computer bulletin board type thing for left-wing and peace groups, which ironically is on a McDonnell-Douglas system. (They manufacture weapons.) My address is P.O. Box 137, Prince St. Station, NYC NY 10012. I'm way behind on answering letters, so if you want a pen pal, forget it.



1. West Michigan Scene Zine Productions
2. Jen Legatz/ Rob Wydeck, 1005 Sheldon, Grand Haven, MI 49417
3. Jen - (616) 842-9471 or Rob (616) 392-2013, anytime.
4. 100 - 3— maybe more.
5. Guarantee of food and lodging.
6. Guarantee of %, what ever is easiest. For us and bands. We are non-profit, all extra money after bands, hall, PA, etc goes toward next show.

1. Las Vegas Alternative Coop
2. Karen Croxall, 556 N.Eastern, Suite d-153, L.V., NV 89101
3. (702)648-1233
4. Elk's Lodge - 300 people
5. Veggie food & floor space in my home. Advance arrangements necessary.
6. Would prefer % but always negotiable (non-profit organization.)

1. The Core
2. Jim Ligons, 4219 Derry, Hbg, PA 17111
3. (717)732-9923
4. capacity 150-600
5. Lodging yes, food no
6. Payment negotiable

1. Name: Jugenazentrum Tonne
2. c/o Christian Fussenegger, Robert-Koch-Weg 5, 7988 Wangen, W. Germany
3. Tel. 07522/21583 (all day)
4. Big enough for up to 200 people
5. Lodging, (veg.) meals provided
6. Guarantees or percentage of entrance cash. (door price ranges from $3 to $5)

1. United Underground Productions
2. Warren Wesson, PO Box 3265, Dartmouth East Postal Station, NS B2W 5G2, Canada
3. (902)466-5217
4. Any size
5. Lodging either in hotel at band's expense or with friends free. Showers available.
6. Salary negotiable

1. Unisound Productions
2. 243 N. Eighth St., Reading, PA 19601
3. (215) 372-5827- Jake of machine
4. 150-300 people
5. We can't, but Jason Bush can, call (717) 266-5835
6. Negotiable, call for more info

1. Dirty Rat Productions
2. Dirty Rat, 5020 Fairbanks, Apt #0-10, El Paso, TX 79924
3. (915)751-5992
4. Capacity 200 people, maybe more
5. Lodging and food available
6. Depends on how many people you attract. Band does not get less than $150.

1. Illin' Noise Productions
2. Shawn F., 666 Illinois St., San Francisco, CA 941072
3. (415) 861-7549 (msg.)
4. 350 Bodies max.
5. Food and lodging? Well, we'll see.
6. $4-5 / head. We're non-profit. Hall gets 50% of door. Bands 50% gets split according to draw and touring. Excess monies made by hall go infund to benefit SF Women's Building Projects. All ages.

1. Lifetime Productions
2. Mike Pecora/Steve Kaplan, 19 Sumner Park #2, Rochester, NY 14607
3. (716)473-6021
4. Current club (Backstreets) all ages. Capacity small side (330) big side (1000)
5. Food and lodging available always
6. Guarantees of split of door and paying sound man. Bands get all remaining money.

1. Antena Krzyku
2. PO Box 1811, 50-385 Wroclaw 46, Poland
3. Arek (071) 213790
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1. Fourfront Productions
2. Joel Wick, 115 Candlewyck #704, Kalamazoo, MI 49001
3. (616)383-2710 before 11PM
4. Two places available. Up to 1000 people
5. Provide food and lodging
6. After expenses (rent and sound) all money goes to bands

1. Skyliners
2. Richie, 2405 Texas Ave #5, Tampa, FL 33629
3. (813)254-8482 after 5PM M-F, all day weekends
4. 300+
5. Lodging yes, food maybe
6. Out of town bands get paid, amount to be discussed

If you havent sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created each issue. A listing may be removed if enough bands write in with a complaint.

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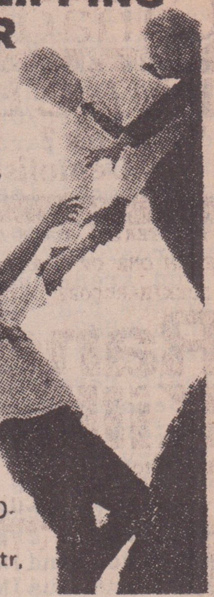

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Along with moving, Blacklist is seeing an increase in its basic operating expenses. In a very long, heated meeting Blacklist folks voted to increase our percentage of mark-up from 20% to 30% on **DOMESTIC MUSIC ONLY**. Printed matter and all foriegn stock will remain at the 20% mark-up. Printed material is too precious to mess with, and foreign stock already has an incredible amount of postage added to its prices. As we receive REORDERED and NEW DOMESTIC material, we start the new 30% mark-up. ALL DOMESTIC stock will be increased by the next catalog (sometime in September). We all hated the IDEA of raising prices; however, as we began to look at how tight our money is and how it limited our ability to increase our stock (especially our foriegn stock), we all decided that we needed to increase the percentage. **NO ONE IS GETTING PAID; WE ARE STILL 100% VOLUNTEER RUN!!** If we ever reach a point where all of our loans, payments, returns, etc. are paid off, we hope to increase our stock or perhaps start another alternative community project. Thanks again to all those people who work at Blacklist and all those who support us in so many different ways. All of us working together and supporting each other will build community and an independent alternative scene!!! Take care and keep in touch.

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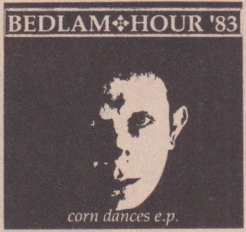

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WHATS THE SCOOP? By Alisa Schulman

This month's question:

What do you want carved on your gravestone?

Neil, age 18, Oakland, CA

"Nothing. Unless I can carve it myself—which I wouldn't do, because I'm not a morbid person. I don't expect to die anytime soon, so I probably wouldn't have the chance to carve it."

Mark Santini, age 18, Atlanta, GA

"I guess something to the effect of 'Fuck you, I'm dead, I bet you're jealous.' But obviously it should be stated in less harsh terms."

Kaz Hope, age 17, Chico, CA

"Basically I just want it to say that I was a good person and I tried to live my life well. And the year I was born, and the year I died."

Jess Alvarez, age 17, Mendicino County, CA

"He lived a short life, but he had a good time."

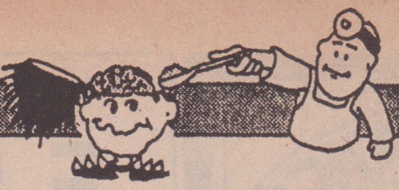
Tomi Leigh-Kendall, age 14, Chico, CA

"That I have no jewelry, and I'm very poor, so don't rob my grave."

Jason, age 16, "everywhere"

"Rest in pieces."

WHATS THE SCOOP?



Gina Barrett, age 17, Concord, CA
"That I had to go out with Mike Paikos, and it killed me. I want 'Curb Defense' written on my gravestone too; it's the name of a band and they're great."

Josh Miller, age 18, Oakland, CA
"Here lies a quite original human being who died in a very hectic way."

Todd, age 20, Oakland, CA
"I don't know. I've thought about it before, but whatever it was I forgot. Hopefully I won't die until I know, and hopefully I won't know for a long time."

Holly, age 15, El Sobrante, CA
"Hopefully by the time I die they'll have some kind of new invention where they just freeze me and bring me back to life."

Mitch, age 22, "here"
"I don't want a gravestone. I want my body to be left in the air ducts of the White House to rot."

Korri Sabatani, age 18, Moraga, CA
"I'm the punkest guy in straight edge!"

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THE BEHIND THE NEWS ROUND-UP FOR........................AUGUST, 1990

MRR NEWS

SoCal Killer Cops!!!
See Page 2

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

The Libyan Chemical Plant
Another U.S. Disinformation Campaign?

By Joel Wing

On March 14, 1990 a fire occurred in Rabta, Libya. The site of the blaze was an alleged chemical weapons plant built by West German and Japanese companies, which had been at the center of a U.S. campaign to focus international attention upon Libya. The Libyan government claimed that the plant was completely destroyed. With the destruction of the facility, the Libyan chemical weapons question seemed to disappear from the international scene. The issue of who set the fire at Rabta and whether Libya was producing chemical arms, however, was never answered. Researching the events surrounding Rabta it appears that it was not a chemical weapons facility, but rather, part of a U.S. disinformation campaign meant to topple Col. Gadhafi from power.

The U.S. government's plan against Rabta and Col. Gadhafi was a multifaceted campaign consisting of disinformation to garner public support against Libya, covert action, and a military strike. The thrust of the U.S. campaign against the Rabta plant became clear in the last half of 1988, when State Department spokesman Charles Redman announced that Libya had attained a chemical weapons capability and was on the verge of full-scale production. (Reuters, "Libya set to make poison gas, US says," Sacramento Bee, 9/15/88) This claim was followed by CIA Director William H. Webster's statement that Libya was developing "the largest chemical plant I know of for chemical warfare." (New York Times, "Webster Cites Libyans On Chemical Weapons," 10/27/88) The following month, November, 1988, Secretary of State George Shultz traveled to West Germany in an attempt to convince the NATO allies to join the U.S. campaign against Libya. In the United States, the government's announcements were seized upon by the press as another example of the "insane" Libyan leader, Muammar Gadhafi. Shultz's effort, however, fell on deaf ears as most Western European countries saw the U.S. claims as what they were, part of another American destabilization campaign. (Intelligence Newsletter, "U.S.A.: Secret Battle with Europe," 1/18/89, pp.1,3)

The European nations had plenty of evidence to believe that this was the case. According to press reports, the Reagan administration had launched at least four previous campaigns to unseat Libya's leader, Col. Gadhafi, from power. Influenced by Israel, U.S. hostility towards Libya began as soon as Reagan entered the White House. Israel convinced the new administration that Libya was a radical Arab nationalist responsible for widespread terrorism. In January, 1981 President Reagan appointed a special team to study "the Libyan problem." Two months later Secretary of State Alexander Haig testified before Congress that Libya was responsible for international terrorism; and in May, the U.S. severed diplomatic ties with the country. (William Schaap, "The Endless Campaign: Disinforming the World on Libya," Covert Action Information Bulletin, #30, pp.76; Michael Shanahan, "US downs Libyan jets; MiGs had 'hostile intent'," Sacramento Bee, 1/5/89) Finally, in August, 1981 *Newsweek* reported that the White House had adopted a CIA plan to overthrow Gadhafi by aiding dissident groups and mounting a disinformation campaign to embarrass the Libyan government. (Schaap, Covert Action Information Bulletin, #30, p.76) The original 1981 plan was continually updated from 1984 to 1986, and included sending U.S. warships into the Gulf of Sidra off Libya's coast, which resulted in several military clashes, the spreading of false stories to the press, such as Libya sending hit squads to the U.S. to assassinate President Reagan, banning Libyan oil imports, the landing of U.S. commando teams into Libya to carry out sabotage missions, discussions with Libya's neighbors for possible invasions, and the April 1986 bombing of Tripoli and Benghazi which was planned by Colonel Oliver North and the National Security Council as an assassination attempt against Col. Gadhafi. (Schaap, Covert Action Information Bulletin, #30, pp.69, 71, 76; Shanahan, Sacramento Bee, 1/5/89; Associated Press, "Newspaper reports commando Libya raids," West County Times, 9/17/87, "Book tells of North plot for killing Col. Gadhafi," Oakland Tribune, 6/12/88; Intelligence/Parapolitics, "Libya, U.S. and Intelligence," Aug.-Sep., 1987, p.10) With these events in mind, it was not hard for the Western European countries to discount the U.S.'s claims.

Despite the skepticism aired within Europe and knowledge of

Continued Page 2 Col 3

REDWOOD 'MISSISSIPPI SUMMER' BEGINS

By Greta S.

ARCATA- Over 700 people amassed at the Louisiana-Pacific Lumber Company, shutting down the deliveries of redwood timber and blockading the highway for hours, as Earth First! kicks off its nonviolent Redwood Summer of protest, with 44 protesters arrested for civil disobedience.

Environmentalists and labor activists joined to condemn the timber industry's practices of clearcutting, chemical, defoliation, overlooking cumulative environmental effects, and exporting milling jobs to cheaper labor forces in Mexico. Protesters engaged in lively and generally constructive debate with the handful of company-sponsored counter-demonstrators picketing within the gates, as speakers and musicians inspired the crowd on the beachfront stage across the highway. Suddenly and spontaneously, drummers and dancers led the crowd across the highway, to rock and chant "Earth First!" in front of the police lines. When a truck approached the gates of the plant carrying freshly cut redwoods, protestors swarmed it, unfurling banners saying "Forests & Jobs, Not Exported Logs."

The jovial crowd remained seated in front of the semi truck, and one man even sat inside with the driver for several hours, preventing any timber deliveries and blocking up traffic on the highway for miles and miles.

The stated purpose of Redwood Summer's nonviolent protests, according to two of the organizers, Darryl Cherney and Pam Davis, is to "slow down the timber industry and to stop it whenever possible."

Because of the Forests For-

Continued Page 2 Col 2

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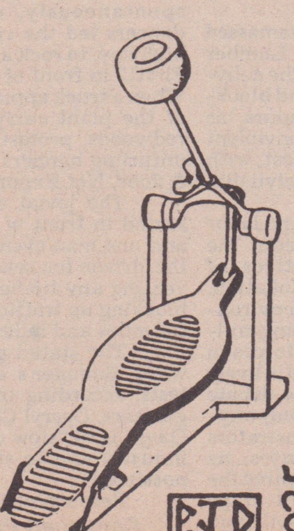

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Killer Pigs and Dead Cops

By Stinky Panch

Within one week here in bloody San Diego, we (the public) were given three excellent reasons to hate and distrust the police, May 15-20.

The first event was a ceremony honoring slain police officers. This is like celebrating Hitler's birthday to me. With the exception of patrol car accidents and the few highway patrol men who get shot for nothing, the majority of cops killed in the line of duty deserved it.

Here's a few examples of how San Diego's finest get taken out of the picture; Jose Cinco was chillin' in the park with a few friends, a male and a female officer pulled up to their car while they were in it. They began to harass, threaten and humiliate Cinco, to the point of him losing his temper. He pulled out a gun and killed them both. He was sentenced to death but committed suicide instead.

Sagon Penn was pulled over for a minor traffic violation by two pigs in separate cars. The two began to taunt him with racist remarks and soon were beating Sagon in the middle of the street, in his own neighborhood with dozens of witnesses watching. Sagon, being into martial arts, proceeded to defend himself. He was beating and scuffling around with them plus the civilian ride along (wanna be pig) who was in one of the cars, and then jumped into the other car, ran over one of the pigs and split.

Hip! Hip! Hooray! Later he turned himself in, he remained in jail for a whole year while awaiting his trial. He was being charged with one murder and two attempts, among a slew of other shit. By some extreme luck, Sagon Penn was acquitted of all charges. This was too much for some people, so they made him go thru a completely new trial, but he was acquitted a second time. Finally the pigs and the system had to eat shit and shut up.

So you have this ceremony in honor of slain officers and I'm wondering what and who deserves to be honored? Certainly not the power hungry, trigger happy, racist pigs of San Diego.

The second event was another police murder. A man armed with an extremely deadly weapon known as a trowel (a flat, pointed, cementing tool), supposedly attacked a cop, for reasons unknown. Needless to say, the police bastard shot him dead, it took this mental midget cop four or five bullets to feel safe and unthreatened.

Now I ask you, with a billy club, a can of mace and the option to wound instead of kill, how can a man with a trowel be so threatening to this pig's life, that his only method of dealing with it was to unload his gun into him? No charges were filed against the police officer.

The third event was an even bigger injustice than the second. The police were in a not-so-hot pursuit of a stolen truck. Two cops in different cars entered an apartment complex parking lot, they saw a red truck, they weren't sure that it was a red that they were looking for, but they assumed it was. The driver of the truck didn't see the pig's car rush up from behind, he crashed into the front of the patrol car. Marksman, he could have easily shot an unarmed man in the leg, but Rambozo has to shoot him in the head, killing him instantly. Then they do their "handcuff the corpse" bit, something so stupid I just can't see the tiniest reason for. The body stayed uncovered, handcuffed and in a pool of blood for five long hours, while they compiled and distorted the facts. They made a formal apology for giving the media the hassle. The bottom line is that a 21-year-old man was killed by the cops, he had committed no crime and was not subject to arrest. The only crime that occurred was a murder, both cops are responsible. The second cop had fired a round sometime during the incident, but he missed. "Protect and serve" my ass.

They wanna make a mandatory death sentence for anyone, for whatever reason, that kills a cop. Yet cops can kill again and again and get away with it. Just use that same old "cop-out" excuse: "My life was being threatened." How about death sentences for killer pigs, who kill even though other avenues were available? Every month or two an unarmed person gets murdered by the police here in bloody S.D., sometimes the pigs get sued, sometimes they don't, but their trigger happy practices never change. They can pay the victim's family off, they can cover up the whole story, but they can't stop killing people who come at them with pencil sharpeners. It is too much to ask for intelligent, non-racist, non-violent cops? In the U.S.A. it is.

REDWOODS from Pg 1 Col 4

ever initiative on the November ballot in California which would severely restrict the timber industry's pillage and destruction of the ancient forests, the companies like Louisiana-Pacific, Pacific Lumber and Georgia-Pacific are sawing down ancient redwoods and Douglas Firs at a frenzied pace. Redwood Summer's objective of slowing down the cutting through civil disobedience, is aimed at allowing for some forests to remain in November to be preserved.

Protest actions are being planned both in and out of the forest all summer long, in both Mendocino and Humboldt counties. People are encouraged by the Arcata Action Center to come out to save the last stands of wild ancient forest in California. For information on camping and housing, call (707) 826-7140 in Arcata; (707) 468-1660 in Mendocino; and (415) 647-9160 in San Francisco.

LIBYA from Page 1 Col 2

the previous disinformation campaigns, the U.S. media continued to report the Administration's claims as fact. The ability of the press to even overlook high ranking U.S. government officials pronouncements that Libya was not producing chemicals arms was evidence enough of the press's inability to discern the true intent of the U.S. government's campaign against Libya. (Intelligence Newsletter, "The CIA and Colonel Gadhafi's Poison Gas Plant," 1/4/89, p.7; Sacramento Bee, "US escalates Libyan charges; Chemical-weapons plant now operating, officials contend," 1/4/89)

With the U.S. public and media inundated with reports of Libya producing chemical weapons, the Reagan administration escalated its campaign. In December 1988 President Reagan said that the U.S. was considering military action against the Rabta plant. (Lou Cannon and David Ottaway, "US allies discuss attacking Libya arms site, Reagan says," Sacramento Bee, 12/22/88) The following month, Africa Confidential, a weekly newsletter dealing with events in Africa, reported that the CIA and Israel were training the National Front for the Salvation of Libya, an armed Libyan dissident group, in Gabon, Cameroon, Central African Republic and Chad. (Abdul Rahman Muhammad Babu, "The European view of Reagan's Gadhafi fixation," Sacramento Bee, 1/12/89) The U.S. also intensified its military maneuvers off the Libyan coast as two U.S. Navy F-14 fighter jets apparently shoot down two Libyan MiG-23 planes on purpose on January 4, 1989. (George C. Wilson, "Are Our Weapons Making Us Trigger-Happy? Our shoot-first, ask-questions-later policy is risky," Washington Post National Weekly Edition, 1/23-29/90) The latter action brought international condemnation against the United States, which apparently made the Reagan administration reconsider its plans against Gadhafi. (Intelligence Newsletter, 1/18/89)

The U.S.'s plan from the beginning was to spread stories of Libya possessing chemical weapons to justify a U.S. military attack against Col. Gadhafi. The U.S. Navy was to bomb Libya from the north while the CIA and Israeli trained National Front for the Salvation of Libya was to invade the country from the south. In the end, it was hoped that Gadhafi would be toppled from power.

These plans were thrown into disarray as the U.S. downing of two Libyan fighters was not met with the desired approval. Thus, the U.S. considered its anti-Libyan press campaign to be a failure. In turn, the Reagan administration scaled down its rhetoric. The January 16, 1989 statement by President Reagan that the U.S. never intended to attack the Rabta plant was an example of this change in policy. (Sacramento Bee, "Reagan: Hitting Libya plant was never an option; Hinted at bombing raid last month; W. German makes key admissions," 1/17/89.) The Intelligence Newsletter of France claims that the change in policy was due to the U.S. accepting a plan by the NATO allies of public reconciliation between the U.S. and Libya in exchange for prosecution of companies involved with the building of the Rabta plant. (Intelligence Newsletter, 1/18/89) This marked the end of the Reagan administration's efforts at toppling the Libyan government. The new incoming Bush administration, however, reneged on this agreement.

On March 6, 1990, the new Bush administration announced that Libya had produced 30 tons of nerve and mustard gas. (Wall St. Journal, "U.S. Renews Move to Block Libyan Chemical Weapons," 3/2/90; Newsweek, "In Pursuit of Poison, Libya's chemical-war plant is in production," 3/19/90) This announcement along with President Bush's strong statements against chemical weapons all seemed to point towards a renewed effort at gaining public support for a U.S. attack against Libya. According to Africa Confidential, Egypt warned Libya that it should close the Rabta plant or the U.S. would attack. Taking the warning to heart, and having had enough of the U.S.'s campaign, Col. Gadhafi allegedly ordered a fire to be set on purpose at the plant to end speculation about the Rabta facility. (Africa Confidential, "Self-Sabotage," 3/23/90) With the fire and the reported damage, President Bush and the media quickly dropped the whole affair.

It is apparent from the evidence that the Libyan plant at Rabta was never really producing chemical weapons. Rather, the story was all part of a U.S. disinformation campaign meant to garner support for a U.S. strike against Col. Gadhafi. The Western allies, most notably France and Italy, never accepted the Reagan administration's claims and high U.S. government officials such as Admiral William Crowe, chairman of the Joint Chiefs of Staff, and U.S. ambassador-at-large for counter-terrorism, L. Paul Bremer, all voiced skepticism about the allegations against Libya. As the Intelligence Newsletter stated, "Most of the official statements concerning the Rabta plant have been couched in evasive conditional terms and no hard evidence or specific information has been given." (Intelligence Newsletter, 1/4/89) The failure of this campaign and the apparent deliberate fire at Rabta has allowed Muammar Gadhafi to survive yet another U.S. destabilization attempt. With the recent moderation on the part of Libya and the unfolding events in other parts of the world it does not appear that the U.S. will try again soon to unseat Col. Gadhafi from power. What is sure, however, is that the U.S. media and public will continue to be manipulated by U.S. government disinformation campaigns meant to demonize opponents in the future, and justify American attacks.

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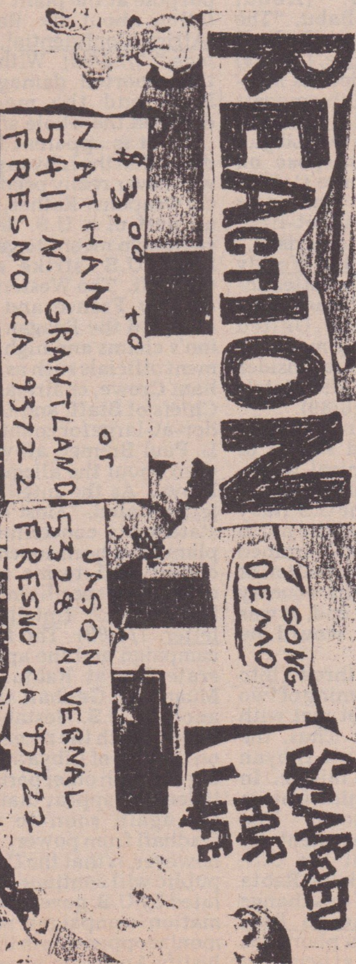

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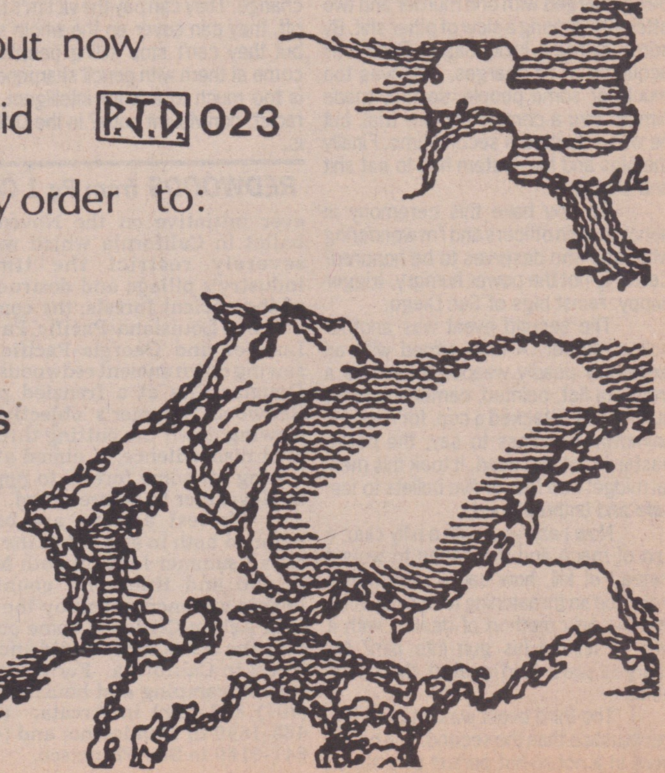


A wind of freshness has blown and wickets of changes have been thrown open with possibilities of free thinking within entire Eastern Europe. Reality changes here day by day at such a pace that it's hard to keep up with all the details of what's going on. The deluge of information in more free mass media is so huge that it stays beyond one's power of perception.

In the very heart of this region lies Poland, the country of which I wish, first of all, to write. The structure of political powers has recently changed in a high degree — "Solidarity" took over, the last congress of the communist party, which through decades illegaly ruled everything and everyone finally turned out to be the very last one in the full meaning of the word — it split into two factions where in this situation have no public support and now you can't gain it using the power.

You can have different attitudes towards the new government policy which is trying to introduce western capital in Poland. They are returning to pre-war onomastics and symbols, giving people more freedom in both the sense of political and economic activities. They're are great many ones who endlessly believe them and whatever they are saying — they credulously take it as right and true. But carefully watching the developments, it is not a hard task to spot new cliques, propaganda. And brainwashing still exist under a slightly different guise — police forces, as if reformed at the moment, still seem to like to hit people on their heads without a reason. Rule will always be rule; it's only up to us whether its means of reign won't be as autocratic as with the communists.

Having more freedom gives one more possibilities of social control and influence on what's going on, so let's hope that people won't let others rule them like dummies.

Yet the largest everyday problem is the all-embracing and the biggest in our post-war history crisis caused by the long-lasting reds' ruinous politics. It impedes living at every step, restrains lots of positive initiatives, deprives young people of any views of starvation (mostly the retired and the unemployed — these ones have recently appeared over here for the first time).

That's all to get you closer to the reality which surrounds us here. It seems to me absolutely compulsory to understand everything I want to write along.

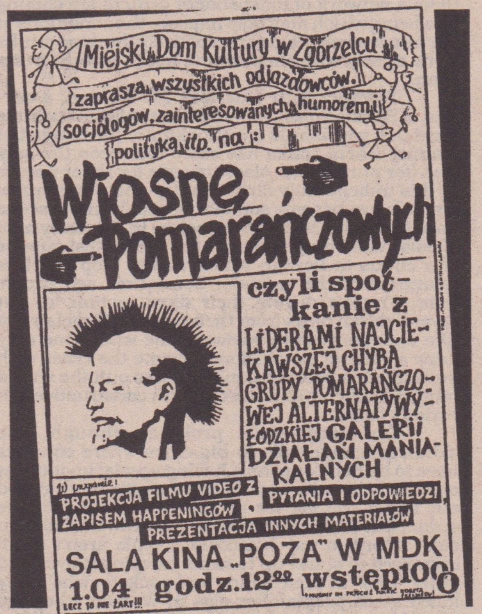
Writing about the independent music scene in Poland I don't at all want to write about its history — it seems far more interesting what's going on right now.

With the democratization of life the number of people involved in definite work for the scene has increased in a high extent. There are a lot more fanzines being issued, more possibilities of copying, very weak and practically non-existing influence of censorship which is bound to be liquidated. Most of them have the circulation of not too many copies which is due to everybody's economic situation — some of them represent a very low level considering both the get-up and information, yet there are a least several dozen of them and each one is worth reading through, keeping in mind that, really, the

only means of punk activity of the past was swigging, gobbling and pogo. In the whole mass of it you may spot several specific tycoons — mature in content, dealing with plenty of subjects, with nice get-ups and having good circulation. The most significant ones: QQRYQ - the latest, 14th issue, is to be out in 3,000 copies; Antena Krzyku - unfortunately its author Arek went over to Holland; Nikt nic nie wie; Kulturka press; Rdzen; V Kolumna; Ciach; Akcja posrednia. There also has appeared the first zine engaged in, first of all, Reggae Front and a newspaper aiming at developing alter network of contacts - Art Contact. Unfortunately all of them are in Polish - as far as I know, only Qqryq and Antena Krzyku and Rdzen have English supplements. Perhaps before long, the first Polish zine on the East Europe matters written in English will be out on the market. Still, independent phonographic publications are merely tapes for it requires the smallest financial input. With some more money you could create an independent record company as the state publications and several private potentates still are squeamish about publishing anything interesting and involved.

The most resilient tape company is Qqryq tapes run by people tied up with that zine and the band TRYBUNA BRUDA. They already have some interesting positions on their account and their circulation is very high. Apart from this one there are some other labels, some of the record on present tapes — the cheap ones are hardly available. Profits are very small or none. Issued materials are mostly bands from the bloc-demos, gigs, amateur studio recordings as no one from the independent could possible afford the professional ones. There is a big international distribution of indie tapes called Protekcja. My own tape label ZK tapes will put out soon a compilation of songs from the history of Polish underground not allowed to public performance by censorship in the past, many bands started to publish their music by their own and so on.

Mass media are still interested, in most cases, in pop music bringing in money or any softened form of rioting, and nevertheless bands don't trust them.



There are first mass media being created as private ones: local TV, some newspapers and there are also a few people trying to get to the state-led radio — people who wish to get engaged in the independent culture in the honest way. Maciek, the manager of DEZERTER, run a very interesting show there, so perhaps on this field some changes for better will follow. Something has existed as, I would call it, a phenomenon of The Scouts Broadcasting Company, a group of people working for the state radio who either present western punk/HC music stripping it of its essence and reducing it to music only, or give commercial bands to people in the country under the name of independenc and alternative and some of them are bought by professional promoting, money, etc., making dummies of themselves. In fact, they have wasted several good bands and great many truly don't know what the word alternative stands for.

The field of gigs has changed a lot for the better. The tight supervision over the clubs and so called houses of culture being in the hands of the state: effects of real work and, at least, small interests do, at the end of the day, count. Due to the lack of money, so far being endowed from the government, the culture is falling down, so lots of positive

people working for the scene have got their own arrangements and a network where you can have concerts has now considerably expanded and they take place pretty often despite having some trouble with the equipment. Up till now no one can afford to buy a club or equipment, so there still aren't positive private clubs but in a few cities, mainly at the suggestion of anarchist groups the fact of giving away premises for centres of independent culture could have taken place. It couldn't have happened without using force like occupations of the state spots, petitions, starcations. There was only one exception to the rule, the most interesting and active "Kulturka" club in Pika, which people simply got from the authorities of the town. They are, of course, of different standards and outfits, being run under various circumstances but, what's more, they are deprived of any top-steering. International co-operation develops — a lot more bands come over to Poland, having no real interests though. We hosted a few more significant ones, either on entire tours, or on single gigs, including NoMeansNo, Victims Family, President Fetch, Snuff, False Prophets, God, Verbal Assault, Instigators, Jay Walker, and there are more to come. I would now love to give my sincere thanks to all who came here to play and to those whom I've overlooked. Once in a while we happen to watch or listen to bands from our own neighborhood, such as Sanov, from Czechoslovakia, Koliezskij Asessor and BB from Kiev. It is hoped that soon we will see one of the best indie bands in the east will tour Poland — Die Trottel from Hungary. This collaboration isn't as good as with the others that have played probably because of the lack of people involved in the independent scene from there, and it is sometimes difficult to contact interesting people from there and to cooperate with them.

Polish independent music, as some of you may know, had its boom in the early '80s. It was then that a great number of charismatic and non-compromised groups existed. A lot of them broke up a long time ago, the rest followed more commercial roads. Only a few continued to make interesting music and continue to do so. The most significant one would be DEZERTER. Their LP was released by MRR and they are the best known and most popular band from the scene. Without changing their attitude they recorded two LP's and a single in Poland, which seemed to be almost impossible previously. They have recently recorded their latest LP with some interesting and fresh material, plus some tracks previously unreleased due to censorship. It will be put out by a label in France and maybe in

Scene reports

Poland also, because as of now I know of no labels officially interested. After several tours throughout Europe they played some gigs here and just went out for another long tour to places including Holland, France and Switzerland.

ARMIA - another widely known and interesting HC group with tough beats have just recorded their second LP in a private studio. The studio itself was bought by a well-off Polish born immigrant from Great Britain. Despite having a difficult time connecting them to the scene, because they are either completely isolated from people or focus on more sophisticated background, their offerings are worthy of interest and let's hope that in the not-too-distant future they will make it possible for other bands to utilize their studio who do not have either the money, or that refuse to compromise to produce their material.

TRYBUNA BRUNDU, a well known and interesting group are from Warsaw also. They just got back from their first tour abroad. They played Denmark, Sweden and West Germany and are very energetic, very technical, having good lyrics and music. They do a lot for the independent scene.

INKWIZYCJA are young and enjoying a great deal of interest in Cracow. Distinguished by stunning charisma from their vocalist, with his incredible, rebellious lyrics — poems that mostly concern the church and religious issues. Seem to be the best young HC group around.

APATIA / H.C.P. are so far a very promising HC group. Good positive lyrics and a lot of original expression with far more interesting music than usual. Two young guys who succeeded in releasing an EP in Switzerland under the old name H.C.P., getting lots of gigs, being very active in the indie scene and producing a zine called "Greencore." They also organized gigs and are setting up their first tour abroad.

BUSH DOCTOR is a band in which I'm personally involved. It's a mixture of HC, reggae, funk, ska, hard rock with mostly political, typically Polish lyrics. Recently having quite a few gigs and thinking of a studio recording. We made a lot of fuss during the big and corrupt festival in Jarocin last year, where our show was associated with the big event and subsequently humiliated the organizers of the official show showing the public the real face of the Polish political arena, which was currently being decided in the elections.

A fascinating feature on the Polish market has become the group BIG CYC who make fools out of everybody and everything. They are a branch of the famous POMARANCOWA ALTERNATYWA (Orange Alternative) movement. They initiate political activities, street events and fun that deal mostly with social and political topics. Recently they organized an exhibition of Polish fanzines and indie anarchist and political press in their home city of Lodz. They are thinking of preparing a graffiti exhibition and mail art etc.

There are some groups presenting strictly determined kinds of music. For instance, recently there has appeared a trend of noise and trash core bands, such as OD JUTRA and POLITICAL VERMIN. A lot more of them are around but so far there aren't any groups with good musical levels and original ideas, except perhaps S.K.T.C. Because it's almost impossible to get suitable technical equipment, I mean electronics, as a kind of Polish uncommercial electronic music hasn't developed yet. There are exceptions, though, such as the interesting experiments of the group called Szelest Spadajacych Papierkow from Gdansk. They cooperate strictly with another band, Totart, a crazy artistic outfit. Wahehe and McMarian from Cracow also exist, but there are few of these types of bands.

There are several roots reggae bands as well, the best known and most popular being ISRAEL. They already have three LPs out. BAKSZYSZ are one of the oldest independent groups are another; so too are ROCKA'S DELIGHT and IMMANUEL. Aside from these there are more lesser known ones also. Unfortunately Polish reggae has never been politically involved, except for the group MIKI MAUSOLEUM from Wroclaw who enjoyed a real cult following during the times of martial law. They no longer exist, but they took their lyrics from the religious motives and the old idea of "bad Babylon." But actually the music and sound of these bands is great.

Trends, points of views, fashions and political activities — to focus on the last one, it is essential to say that recently a great number of independent thinking young people have been giving their support to FEDERACJA ANARCHISTYCZNA, MIEDZYMIASTOWKA ANARCHISTYCZNA and RUCH SPOLECZENSTWA ALTERNATYWENGO (Anarchist Federation, Anarchist Intercities and Movement of Alternative Society) movements highly involved in demonstrations, publishing their own press, working in the field of politics and culture. Their last actions are not so big, but are quite famous within the country. Their actions have caused a lot of fuss over the controversial building of Poland's first nuclear power station near Gdansk, over the bill brought to try and stop abortion, the presence of Russian troops in Poland, and the conditions of doing replacement military service etc. They often support some events, actions or protests abroad by organizing sit-ins, marches and even hunger strikes near to foreign embassies in Warsaw. They have recently protested events in places such as Rumania, China, Tibet and the poll tax in Great Britain. Often their actions here are being supported by similar protests abroad (special thanks to New York group "Neither East nor West").

Two Polish Anarchists tried to get into Czechoslovakia through the green border to do sitting at the Brno prison where Petr Cibulka (an independent fellow actively engaged in cultural and political movements), was detained for distribution of underground rock tapes. The two guys got into soldiers' hands while getting through the border and arrested. They are back at liberty now and the thing itself has made Cibulka's case spread, much more than sending protest letters to Czechoslovakian government with signatures collected on the gigs. Things changed there, too, very fast, as you know, and he is free too. Anarchist groups unite mainly people from the still very positive movement WiP (Wolnosc i Pokoj — Freedom and Peace) and many other various "anti-culturals," mostly, but not only, from the punk scene. They stay in complete opposition to Solidarity-led government, clergy and communists, occasionally working with illegal "Solidarnosc Walczaca" / Solidarity Fighting. Their activities are very radical; recently they got straight through to the Senate doors. It was quite a controversial thing to start such a big fight with the police to replace Lenin's monument from Nowa Huta, which, from my point of view was pretty pointless as they've moved it anyway!

In a word their activity is positive indeed and the people are very active and effective. Thanks to them a network of independent centers are coming into being which may help improve the conditions of our music scene. And constructively thinking punks work closely with them which hopes to bear fruits soon.

Together with American HC fashion, a current of SE has appeared — before it gets fanatical it's great that you should enjoy looking at the lads in the country where vodka has since ever been the only God (for punks too). Also, struggle for sheer nature in this unbelievably dirty country and the rights of animals has become something people in the scene have started to engage themselves in. Recently a lot of noise was brought about after the protest outside of a circus in Poznan which was to stop ruthless treatment of the animals. Some time ago people from Wroclaw during their direct action let out several dozen birds from their cages at Wroclaw zoo (the ones that could suvive in the wild). One may draw a general conclusion: despite the crisis with more freedom more and more punks quit the stupid nihilistic scheme and start to work constructively in various fields.

One large-scale problem, though, are skinheads, especially in big cities where concerts have to be held for people having special invitations only. This is quite controversial as it's hard to find out about the gig for people not involved in the scene, but it clamps down on the brawls when you can't afford to pay bouncers. People aren't at all organized to stand up to skins carrying knives and other "toys" in their hands and pockets, who lately killed three people after gigs in Warsaw (they are already imprisoned but most of them are still beyond control). Skins, probably being driven by people from new-born nationalistic parties, tried in vain to beat up people rioting against the would-be nuclear power station. In they came using force and attacked the ones inside who successfully defended themselves forcing the attackers back and catching some. Polish skins are simply simpletons and young bandits calling their criminal affairs so called "ideology," having as a rule, no say about their western "comrades" and neo-fascism. Their whole knowledge revolves around some skin-like records, but, I must admit, there are some calm skins, having their own zines, collecting records but they are only the exceptions. The picture of a Polish skinhead is dangerous and threatening. We'd better hope that either the fashion goes (created mainly by mass media) or people will unite and oppose to them as you can't rely on police forces.

This seems to be all I wanted to tell you of what's going on in the field of Polish independent scene. My writing has been so long because I set my heart on showing you a concise and exact picture of it. If anybody finds any interest in obtaining more information or has any proposals of co-operation, swaping stuff, organizing tours and gigs, simply write to me. I'll answer each letter. I'm enclosing some more addresses which you can, of course, use. Let's set the wheels in motion and do the right thing when falsely built borders are falling into pieces. No more East and West — let's create one joint world.

Maken (Thanks to Przemek for help in translation).

My address: Miroslaw Dzieciolowski/ ul. Tuwima 28/3/ 59-902 Zgorzelec, Poland, phone 6932... Ooryo zine, tapes, and tours: Piotr Wierzbicki/ ul. Przasnyska 14/69/ 01-756 Warszawa, Poland, phone 332553... Dezerter/ manager: Maciej Chmiel/ ul. Slowackiego 27/ 33m124/ Warszawa, Poland, phone 336991... Ciach zine: Rafal Augustyniak/ ul. Armii Krajowej 7/40/ q5-825 Grodzisk, Poland... Kulturka zine, indie club: Tomasz Biczkowski/ ul. Roosevelta 58/7/ 64-920 Pila, Poland... AML experimental Polish music tape label: Mariusz Blachowicz/ os. XXX-lecia 2/ 28/ 37-100 Lancut, Poland... Apatia band and Greencore zine: Piotr Bielewski/ Nad potokiem 21/ 13/ 60-639 Poznan, Poland, phone 224722... Od Jutra thrash band: Jacek Kumala/ ul. Swierczewskiego 9/23/ 07-200 Wyszkow, Poland... Religia Na Sprzedaz zine, first zine in English, gigs, etc.: Michal Halabura/ ul. Wyzwolenia 103/6/ 41-907 Bytom, Poland... Protekcja international tapes distribution: Wojciech Kozielski/ ul. Wyzwolinia 103/ 44-321 Wodzislaw Sl. Poland... If the kids are united punk/skin unite zine: Janusz Jez/ ul. Spoldzielcza 4/8/ 47-400 Raciborz, Poland... Orange Alternative Movement and Big Cyc band: Krzysztof Skiba/ ul. Lumumby 18/20/ 91-404 Lodz, Poland... Trybuna Brudu band: Dariusz Kwiatkowski/ ul. Potocka 6/24/ 01-652 Warszawa, Poland, phone 330212... Rdzen zine and gigs: Mikolaj Ludwiczak/ ul. Wyspaanskiego 3/7/ 60-749 Poznan, Poland, phone 663650... Art Contact zine and Polish graffiti: Pawel Rostocki/ ul. Tylzycka 11/115/ 01-656 Warszawa, Poland... Zakazany Owoc comix zine: Dariusz Palinowski/ ul. Zelazowej Woli 9/37/ 20-853 Lublin, Poland... Fraternite Anarchist magazine: Piotr J.K. Tyminski/ Al. Rewolucji Pazdziernikowej 97/19/ 01-424 Poland

Mabuhay from the Philippines! It has been a long time since a report about our scene was made so I took the initiative to make one. Well the Philippines are made up of 7,107 islands subdivided into three major groups of islands namely Luzon, Visayas and Mindanao. The punk/ HC/ thrash scene is mostly concentrated in Metro Manila, the National Capital Region lcated in Luzon (the largest island in our country) but there is a small Punk scene in the southern part of our country which is Bacolod City, located in the Visayas.

Before I talk about the alternative scene here

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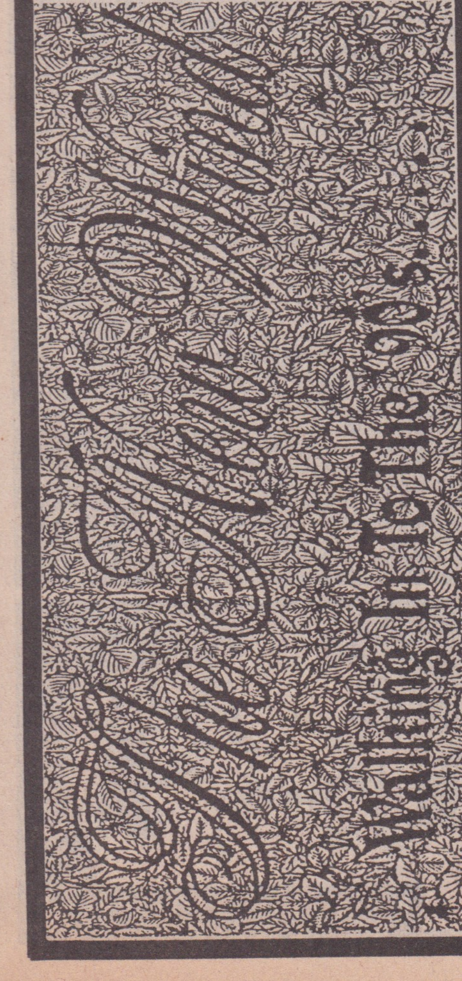

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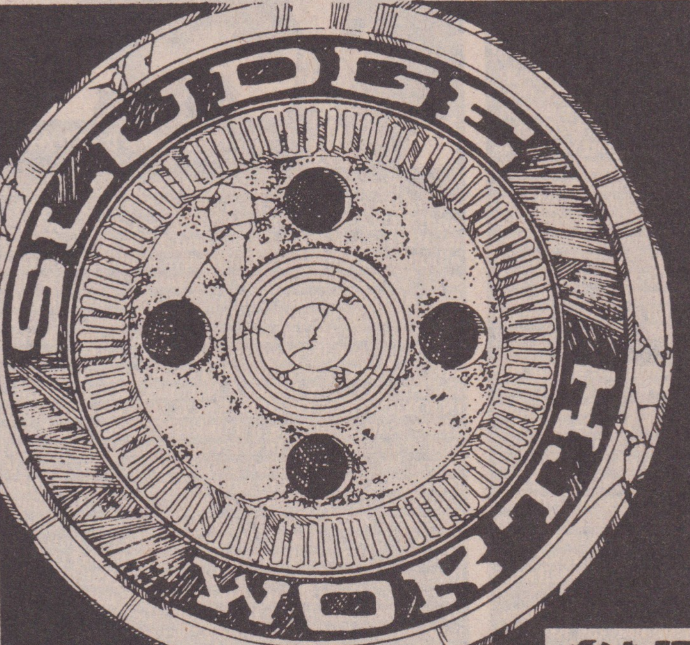

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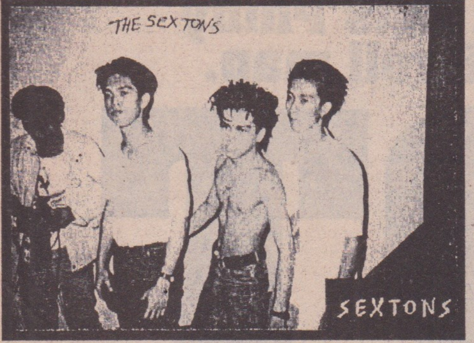


I want to tell you about the present socio-political situation here. As you know our country is now under President Corazon Aquino for four years now after she overthrew the Dictator Ferdie Marcos in February 1986. She was installed to power by the people thru a peaceful social climate, but what we had was the same vicious cycle of corruption, incompetence and abuse of power. Human rights violations is at an all time high with about 26,883 victims of rape, torture, massacre and illegal detention being reported last year. Corruption in our country ranks almost #1 in the whole of Southeast Asia as disclosed by a Hongkong-based research group. Almost all departments of the govt. are riddled with corruption. If you want to transact any business with the govt. here one needs grease monet and a strong backer to accomplish it. Mismanagement of our country by the Aquino Regime has left its citizens being poor, hopeless and in despair. The president refuses to face all national problems head-on like the power shortage, inflation, unemployment, insurgency war with the Communist Rebels and Muslim separatist movements. Cory Aquino is only good in making promises, hasty decisions and news or press releases of her achievements.

Illegal detentions of suspected communist rebels/supporters and human rights workers are still prevalent, with torture and extra-judicial killings occuring side by side. But the people here are doing something to help each other and fight back. The New People's Army (Military arm of the Communist Party of the Philippines) has led 21 years of guerilla war in which despite the capture or death of key party officials continues to enjoy popular support from the majority of the people. Plus non-governmental organizations like Task Force detainees of the Philippines, Free Legal Assistance Group, Gabriela and others which help & support victims of injustice, oppression and war. If you want to know more about the human rights situation here write to Task Force Detainees of the Philippines/ 214 N. Domingo St/ 111 Cubao/ Quezon City, Metro Manila, Philippines — ask for their monthly magazine, "Philippine Human Rights Update" which cost $1 each. I also formed an Anarchist Group called Youth Action Group to do Direct Action protest moves and cic action activities, we already did anti-MacDonald flyer distribution around Metro Manila and during gigs.

Now let's go on with information about the punk/ HC/ thrash scene here, well to start off with the scene here is rolled up into one in which gigs happen where punk/ HC/ thrash bands play together without any violence, even thrash metal heads slam sometimes when a Punk or HC band plays. Like the one which happened last April 21 in which the gig was organized by Jun Tisoi (an Oi dude) where he let a thrashmetal band to play and he even sung a remake of an old '70s Philippino rock song during the thrashmetal band's set. We cannot and must not divide the scene here as it is very small with I think less than a thousand involved.

Now about the bands well there are still some veteran punk/HC groups playing like the Krishna peace punk band WUDSwho formed way back in 1983 or '84. They've released a cassette tape album last 1985 entitled Arms Talk under Twisted Red Cross tapes (the only indie tape label), PHILIPPINE VIOLATORS which is a 4-piece HC band formed in 1984 and did a cassette album At Large in 1987 under T.R.C. tapes. They're very competent as they are always the first one to play in gigs and even without payments, write to them c/o John Espiritu/ 1130 Penafrancia St/ Paco Manila, Philippines. Next is GEORGE IMBECILE AND THE IDIOTS, also a 4-piece HC band with lots of funny jokes, formed in 1985. They've released a tape album in 1986 entitled Wonderful World of Garbage, one of the best tape albums to be released by T.R.C. tapes, I think it's still available; you can write to their vocalist Jun Ortega/ 20 Ilang-Ilang St/ Maysilo, Malabon/ Metro Manila, Philippines. By the way if you want Philippine HC/punk tapes you can write to Twisted Red Cross Tapes/ PO Box 2304/ Manila. Tapes usually cost $4 to $5 I think. All T.R.C. tapes have color printed covers and recorded on a high quality tape. If you ask if there is any local punk/ HC/ thrash record well yes once in 1984 when 3RD WORLD CHAOS released New Move for Error LP under a major record label Dyna but it was the only one and no other alternative bands followed to make one. Well let's continue about Punk /HC bands next is the band THE NEXT which plays '77 punk music, they were included in a Human Rights compilation album released this year. You can write to them at 29-09 Park Avenue/ Pasay City, Metro Manila. There are new Punk/HC bands like UDK who were included in a 1989 compilation of T.R.C. tapes "Philippines: Where do we go from here?" bu I haven't seen them play live, THE SEXTONS, who plays '81 style UK punk, they usually play cover versions of The Adicts, Newton Neurotics etc.,PSYCHOTIC CHANGE is one of the new Hardcore bands in our scene which sounds like Napalm Death and Ripcord, they have an awfully fat vocalist that really growls out loud AAArghh! They are planning to release a self-produced demo tape this June or July, contact address: Dennis Matibag/ 1621 Merced St/ Paco Manila 1007. I also formed a Punk/HC band named YOUTH SUPPRESSION, we play mostly Political songs (a rarity here in our scene), we plan to produce our first demo tape this coming July hopefully and distribute it ourselves, we intend to give the profits of our tape (when its already done) to Task Force Detainees of the Philippines and other non-governmental groups, you can write to us either thru Anti Fanzine or Mutilated News which I'll give the address later.

Now about Thrashmetal bands well there are lots of them here, the best are DEAD ENDS, I.O.V., andDECEASED. Well DEAD ENDS started way back in 1984 as a punk band and have done 3 tape albums each having a distinctive sound as the first one "Complaints" is raw edge punk, and their 2nd tape album "Second Coming" sounds like early HC and their 3rd entitled "Damned Nation" done in 1987 is more Americam Thrash sound, now during gigs they usually play cover versions of Motorhead and Metallica, write to Al Dimalanta/ 10 Judge Roldan St/ San Roque/ Navotas, Metro Manila. INTOXICATION OF VIOLENCE (I.O.V.) formed in 1986 started out as a Punk/HC group and was hailed as one of the best group in our underground scene by Jingle Music magazine in 1987. I.O.V. released a tape album under T.R.C. tapes entitled "Another Destructive Century". Write to Gerry Duenas/ 7126 Francs Lane/ Villa nueva Village/ Sucat Pque./ 1700, Metro Manila. If you like Metallica, DRI or Slayer well better write to I.O.V. as these are their fave bands now. DECEASED is a 5-piece thrashmetal bands that is really good playing live as they sure know their stuff, they've released a tape album in 1988 entitled "Never Rest in Peace" which was hailed by a friend of mine from Hilland as one of the best techno-thrash band in the Intl. scene. Write to their vocalist/guitarist Rey Decay/ 942 Int. 12/ Bilibid Viejo/ Quiapo, Manila. Now one of the oldest Thrashmetal band: GENOCIDE hasn't released any tape album due to a misunderstanding with T.R.C. tapes I think but they have some home tape recording of their music so you can write to Benjie Porto/ #11 Gumamela St/ Sampaguita Vill./ Malanday, Marikina, Metri Manila. Now about new Thrash bands well the more noticeable among them areDISCANT-X,INQUISTION, AGONY OF DESTRUCTION and INFERNAL WRATH. DISCANT-X is a Metallica clone band which formed in 1987 and was included in "Philippines: Where do we go..." compilation of T.R.C. tapes. Write to Jun Gaza/ 28 Ilang-Ilang St/ Valley Rd/ Cubao Q.C., Metro Manila. INQUISTION formed in 1989 sounds like Metallica too and they are really Thrashmetal to the bone, they done a couple of gigs this last few months around Metro Manila. AGONY OF DESTRUCTION is a Thrashcore band with good no-nonsense lyrics which formed in 1988, all of them are young as I think the oldest is only 18 years old write to their guitarist Paul Laurel/ 5-E Tabayoc St/ M-11/ Quezon City, Metro Manila. Last is INFERNAL WRATH a 4 piece splattercore band that has lots of intelligent songs to boot, they've formed in 1988 and is also included in "Philippines: Where do we..." compilation tape, contact Roderick Castillo/ J.Y. Orosa St/ Bauan/ Batangas. By the way their drummer Paul Santos is now living somewhere there in California and was replaced by Louie Guiang ofG.I. & THE IDIOTS. I almost forgot there is an oi band here named Contras.

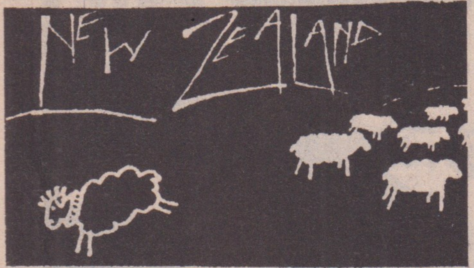
We've got about 5 fanzines at the moment: Garbage Fanzine is always featuring only local bands and is the first underground fanzine here, they've done 8 issues, all of which are really good. The editor of this zine is Jun Ortega vocalist of G.I. & the Idiots. Issue 8 is still available I think for $2 ppd. It has lots of interviews of Philippine underground bands like Dead Ends, Infernal Wrath, Discant-X and more. Warewolf Fanzine (Yes it's Warewolf not Werewolf Fanzine, I didn't misspell, don't ask me why) has done 2 issues in which issue #2 was released last January 1990 and it is also an all Philippine fanzine. Their latest issue has interviews with I.O.V., The Next, Deceased and more, cost only $1 ppd. Allan/ 352 Int. H-Lopez Blvd/ Balut Tondo, Manila. Anti Fanzine is a good international zine with 4 issues, their 4th was released last February '90 and has tons of interviews with European Punk/HC/ Thrash bands like Terminus, Bambix and more plus lots of cartoons, articles and reviews, cost only $3 ppd. 56 pages of worthwhile alternative reading, check this out, write to: Reymond Bravo/ #123 Sibulo Subd./ 4023 San Pedro/ Laguna. By the way Reymond is also the guitarist of our band Youth Suppression, and is setting up an alternative radio station in their area. Adrenaline zine is a totally shit mag that features wankers: New Wave/ Top 40 type metal bands and is always saying they are part of the local Punk/ HC/Thrash scene and praises themselves to be better than all local fanzine. They've also criticised Garbage and Mutilated News (my zine) for having the guts to say that their zine is pure shit, well its really pure shit if you don't believe me order a copy to Victoria Padua/ Villa Fidela Subd/ E.Aldana Las Pinas, Metro Manila and be dissappointed. Now about my fanzine Mutilated News well I've done 6 issues for the past 2 years and issue 6 has 28 A4 pages of good interviews with I.O.V., Dead Ends, Cowboy Killers, Chimica Katalypa, Extrem and Implicit Fear plus a good article on World Starvation, scene reports on Holland and Scotland. Its available for $2 only ppd thru me: Emmanuel Francia/ 1031 Carpenter St/ Moonwalk Village/ Pque.1700, Metro Manila or Regie Pablo/ 671 San Francisco St/ Las Pinas 1701, Metro Manila. Regie Pablo is my partner in making Mutilated News since issue #5. Well we still need contributions for our upcoming ussues, send band interviews, Tape/zine/record for reviews, artworks etc. Contributors will receive a free copy. I swap Philippine Punk/HC tapes, fanzines, flyers and T-Shirts for Punk/HC records, fanzines and shirts from your country.

I'm also setting up a D.I.Y. Punk/HC/ Thrash radio station here to be called Mutilated Noise Radio but we still need some cash to buy coaxial cables and other stuff and to meet with this demand I'm making a compilation tape entitled "Mutilated Noise Radio Need Your Support." It's almost finishED with about 7 bands included from around the world, just

Scene reports

wait for it OK, hey if you want your stuff distributed here well I run Mutilated News distribution service and Regie Pablo runs Pungent Distribution both are non-profit so if interested drop us a line, and if in any case you have access to a fax machine here is my fax #: (632)815-4829.

Well before I end this scene report I want to greet Rob Vasquez of Bat zine, Tiberiju of Austria, Mick H.(7 MON) & Dave Shadow of Australia, Paul Santos ex-Infernal Wrath, Ron Lacer, and John Adams of Scotland (long time no hear from you guys!). That's all for now folks, till the next scene report, Adios!!



It must be ages since one of these things appeared from the land of 60 million sheep (only 2 million of which are allowed to vote), so I s'pose I've got a shitload to cover. Well what nasty things has our government been up to? Something that's been annoying the hell out of a lot of people is the treatment being given to the petition of the New Zealand Anti-Vivisection Society. A petition of 100,000 signatures (which is pretty big considering we only have 3 million 2-1egged parasites) to totally abolish vivisection in N.Z. has been given a real hard time. Submissions to the petition, which show how much support the petition has got and a few of which may be read to a select committee, have been limited to one, the secretary of the Society's. The government said that the acceptance of submissions is reserved for special occasions (it's New Zealand's third biggest petition ever, for lucifer's sake) and is a waste of taxpayers' money, as if torturing animals in pointless experiments that retard medical development isn't. What may be one of the last marches to Parliament is happening on the 24th of April, and loads of people will be heading to the capitol to get their angry voices heard. N.Z.A.V.S./ PO Box 2065/ Wellington.

New Zealand claims to be nuclear-free, both major political parties have now got no nuke snips in N.Z. ports as policies, but the nukefree-ness is only on the surface. One of two mega-important observatories built by the U.$. (in the world) that traces missle flights to their targets by the stars, is situated in the top of the South Island. Blackbirch observatory is only a few years into its 10-year program, but so far there has only been one protest there as it's up a bloody big mountain.

GORE STORY

Another colossal waste of money in the form of the Waihopai Satellite Spy Base is situated not far from Blackbirch. Its function is to drop in on phone calls and fax communications in the Pacific that the Pine Gap base in Aussie can't. It has only been operational for a couple of months and there have been several protests, the most successful with people running around the fence-enclosed compound and breaking into and occupying one of the buildings, resulted in eight people being arrested. That was nearly a year ago now. The eight received an amazingly light slap on the wrist from a sympathetic judge, but there was still next to no press coverage (surprise, surprise, the mafia don't like people reading that sort of thing in their papers). The place only consists of one tracking dish, but there are plans to expand, more knowledge for the C.I.A.

Waihopai got bugger all in the press but one beacon on an island just off the coast made front pages all over. Mind you it was French and it was going to direct their missles. It was removed soon after it was uncovered.

That's about all I have to moan about in the governmental insanity department. I could bleat on about now a contract has been made to buy billions of navy frigates, but I won't.

On to the music scene: My home town, Auckland, the "big smoke" of N.Z. with just under one million bogeys has a scene aoout to explode with activity. A heap of hardcore/ thrash/ noise/ metal bands are just getting their shit together and should be out gigging in a couple of months. Bands on the bubble include Nos Feratu (grindcore), Heathen Filth (thrash, noise), Fed-Up (HC), The Ultimate (speedmetal). All these can be contacted thru the Shitfaced box. There are others that don't have names or I don't know them.

The established bands: SALAD DAYZE have filled a gap left by a very popular HC band BYGONE ERA, who have gone their own ways leaving a financial gap in a certain promoters pocket. SALAD DAYZE play an amazingly tight HC, sorta D.C.-ish. They have gone into the studio to record a few tracks for a 7". SALAD DAYZE c/o Kerean/ 22 Ashton Rd/ Mt Eden, Auckland.

SECOND CHILD have also recorded recently and have received a fair bit of airplay on student radio. They have one of the most into it frontpeople I've seen. They recently gained a new bass player and are starting to gig again after a break. They have a sound I would compare to Soundgarden. 7/11 Sentinel Rd/ Herne Bay, Auckland.

MIGRAINE are A.K.'s only gigging thrash band, and they have just started up after a break. Nearly a year in existence now, our debut release will be on the Shitfaced Tapes debut release, Shit For Brains. We play some mega-fast stuff, not quite so fast stuff, and a bit of slow grungy stuff. c/o 10 Takau St./ Eden Terrace, Auckland. Or Shit faced Tapes/ PO Box 78-104/ Grey Lynn, Auckland.

S.B.5. must be the wierdest bunch I've ever seen. They always go out of their way to freak out the audience, appearing once with 6" nails sticking out of bathing caps and the singer complete with wig and T.V. on his head. One time he was suspended by a bunji-type rope from the roof, bouncing all over the place — mind blow. They put strange samples (ads, quotes, breaking sounds, etc.) over some heavy, heavy, grungy metal.

TIE WARNERS have been around for ages and they have an album out on IMA Hitt Records. The "bastards sons of rock'n'roll" have really got it together with their new members, really tight heavy rock'n' roll. The vocalist, Nobby, has been making a habit of taking off his trou lately and has even made the debut of his anal orifice on stage — most interesting.

THE RAMONEES are dedicated to playing all Ramones songs, except one Black Sabbath cover. Some piss-taking "cock rock" antics and leaping make for an entertaining band. They have a new singer, as Rowan, also from Bygone Era, has left to the U.K.

PSYCHO DAISES who were playing the garage side of things have called it quits. Their last gig was hot with the guitarist dressed in drag and stripping to his suspenders and stockings.

FREAK POWER, formerly the OSTERBURGS, also play in the garage vein. They hope to have a demo out really soon.

SPUD have their singer back from Aussie for a while and are frantically playing gigs to promote their up-coming album. With a sound very comparable to Scratch Acid, something not many people have attempted here, the album should do well.

FATAL JELLY SPACE are an all womin band doing songs about rape, marriage, etc. They've been playing with SPUD heaps and have been doing really well. They're pretty hard to label though, a real mixture, Rubella Ballet comes to mind sometimes. Contact Barbara at the Second Child address.

PHOBIA used to be a thrash band but have gained the musical skill to play some intense speedmetal in the death vein. They're taking a professional attitude to their music so they wont be playing until everything is perfect.

The zine scene has been quite dead up here until just recently. Yeah Bo is a new zine covering music and skating in A.K. with a sarcastic angle to it. Contact Andrew and Grapple at Second Child's address. D.S.F.A. is the zine I help produce and we have our fourth issue out now, a mixture of music and politics. T.S.A. is the long-standing zine of the Anarchist Alliance of Aotèaroa (Aotearoa is N.Z.'s original name). T.S.A. is now producing its best issues yet, with one out very recently. It features letter letters from its readers as well as articles, world news, gatherings and reviews. Essential reading from the same address as D.S.F.A.

Shitfaced Tapes is my label, and the only one in A.K. (that's not interested in ripping people off) that I know of. The first comp. will be out by the time this is, and work on the next one is being done now. Anyone interested in HC/ thrash/ noise or sraight-out punk and getting on comps, swapping or buying tapes, etc. drop me a line at the D.S.F.A. address.

Protest-wise A.K. people have centered themselves at the downtown McDonalds. Past protests have gone with hardly any hassles. The next protest is going down soon after the Waihopai one and is looking more organized than any of the others with loads of work being put into colorful banners.

Picnics have been quite a common occurence lately. Most of them being organized by the editor of another A.K. zine, Cosgni/ PO Box 58-524/ Greenmount, Auckland.

The main thing lacking in the Auckland scene at the moment is gig venues. The University Cafe has opened up again, but the Ponsonby Community Centre is now off limits after a bit of gang trouble. That about wraps Auckland up as I know it, now for the rest of the country. A few hundred miles north of Auckland is Wangerai, the home town of Cardiac Arrest who play some pretty nasty thrash. They've made it down to play a couple of benefits for the people busted at Waihopai. They have a demo, Blatant Hoolaganism, out soon.

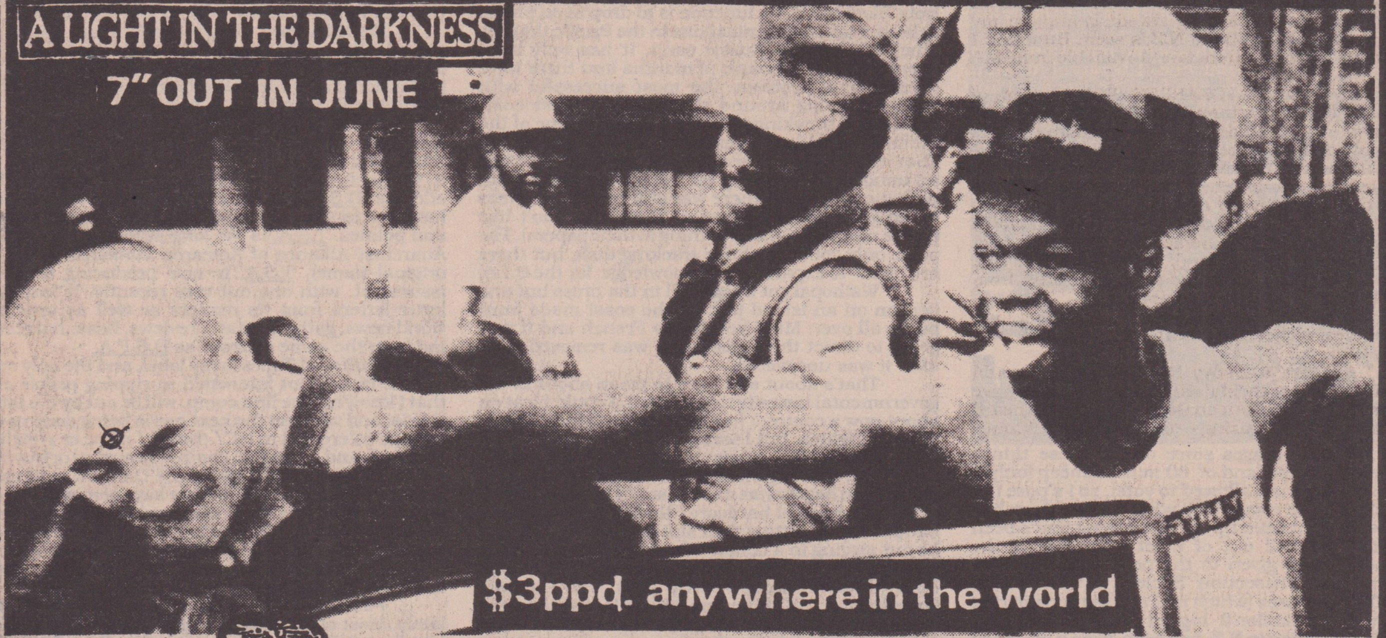
Just down the road from us is Hamilton, which has really picked up on activity lately. It's the home of Stenchcore Tapes as well as GORE STORY, who play some grind/thrash/metal. Both can be contacted at 25 Windsor Rd./ Hamilton. GORE STORY are appearing on the first Shitfaced comp., as well as ANIMOSITY. ANIMOSITY are calling it quits after a few disputes, but threaten to annoy us with some more crunching mega-fast thrash later in the year with a new line-up.

Just a bit further south is one of the main centres of activity in N.Z., New Plymouth. A lot of this is due to the hard work of the IMA Hitt records. Some cool records have been put out through the label/shop and loads more are due out soon. They've also arranged the Henry Rollins gigs over here. IMA Hitt, PO Box 407/ New Plymouth. New Plymouth bands now have their own venue to base themselves at which also serves as their practise rooms. STICKY FILTH are N.P.'s biggest band and have been the centre of a bit of controversy with accusations of being sexist and right-wing among things. Their lyrics are pretty obscure and can be taken different ways, but the Swastika in the middle of the lyric sheet leaves a lot to be desired. They have a new album out and a 12" to come soon. Both on IMA Hitt. TOXIC AVENGERS have recorded an album called Full Moon Over Mushroom Town now changed to ...Over Murder T Town, which is 9 tracks of blistering HC on both sides, same songs. The name change is due to their guitarist being beaten to death by some redneck. A tape of songs he played on will be released soon.

DAS UNTER MENSH's first 7" EP, Winning

PMD

CITIZENS ARREST



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GO AHEAD RECORDS
P.O. BOX 424, HASLETT, MI 48840. dig it.

Scene reports

Hearts and Minds, sold out after only a few days. They sound a lot like a heavier Mob 47, but with not so serious lyrics. They should have an album out soon on IMA Hitt. CASUALTY have buggered off to Australia and are putting out a 7" soon on Phantom Records. They were a long standing and (in my opinion) the best HC band N.Z.'s seen. Bummer. I think their 12" mini album is still available from IMA Hitt.

POST MORTEM DEPRESSION have a tape of the songs for their album out soon. A crossover, metal type of band, and one of the most active in N.P. A book of poetry from people in and around the New Plymouth scene, is now available. Try one of the poets Jeff/ 57 Liardet St./ New Plymouth. All of the bands can be contacted through IMA Hitt.

Just down the road from N.P. is a small town of Oakura which is the home of one of N.Z.'s best zines Taranki Underground. A very political zine with a lot of music coverage too. Great stuff from T.U./ PO Box 39/ Oakura, Taranaki.

Capitol city, Wellington, has been quiet for a couple of years. There are still a few venues uncluding a strip joint.

T.A.B. are a groovy HC band that I would compare to early Suicidals and C. Jerks. They have a 7-song 12" coming out on IMA Hitt soon. I've heard the demo and it's amazing — their version of "Country Roads" rips.

WAZZO GHOTI (Pronounced fish) are a band with a lot lighter sound, kinda like the Neurotics. They released an album not long ago called Gone Ghoting which is available from the band at PO Box 11662/ Manners St./ Wellington.

FLESH D-VICE! are one N.Z.'s longest standing and hardest working bands that put on some really long tours. They have have just released a 10" of their brand of hardedge music, hot. PO Box 11-177/ Wellington.

Anti-System is another zine that's been around for years (like T.O.) and keeps getting better. It is nearly all on the band and especially the political scenes in N.Z. The only place you'll get a N.Z.A.L.F. report and other actions too. Excellent coverage of N.Z. protest and music. c/o @-organisation/ PO Box 14-156/ Kilbirnie, Wellington.

Christchurch is another city thats been quiet. Things have apparently got even quieter with the split of HC bands Intense Pain and Demolition. THE GAPS are still active with an ex-BRAIN DAMAGE member in the line-up. They had a lot of shit being called a skinhead band even though they're nothing of the sort, with a bit of trouble at gigs. Maybe their '77-ish style had something to do with it.

THE AXEL GRINDERS are a mixture of garage stuff and mellow stuff too. They can be contacted at Flat 1/66 Worchester St./ Christchurch.

Over the hill from Christchurch is the isolated town of Greymouth which saw the split of GENOCIDE FACTORY awhile back. Sitting on the sonic potty is Gonk of Sonic Labotomy Tapes, who has some ripper comps just out. Some hot Aussie bands feature on his latest as well as Kiwi ones. The only active band there at the moment is the MCGRATHS who play a lot of '77-type covers. Sonik Labotomy/ PO Box 216/ Greymouth.

Dunedin is another of the country's hotspots for activity in the alternative and punk scenes. They have an excellent self-run venue called the Nerve Centre which provides loads of cheap gigs. The people there are constantly changing band names and forming new ones, so it's hard to keep up. One of the recent losses have been GORSE who played a mid- to fast-paced noise; they had some of the best lyrics I've seen. Their demo is still available from PO Box 6127/ North Dunedin.

SPERMICIDE, an all womin band with some pretty humorous lyrics dealing with things like contraception, are going strong and should be releasing their demo soon. I'd compare their music to Anti-Scrunti Faction.

NERVOSA are going to be recording and releasing a demo soon too. A few disputes in the band are settled so they're producing some more primo noise no worries. PAIN who play goldfish thrash, recorded in an aquatic studio. Fast, noisy, and strange. PISSED AND OBNOXIOUS are a HC band when they're not too much like their name suggests.

There are loads of strangy type bands, the sort that like to hit bits of wood and pipe together and yell heaps, such as BIG ED'S USED FARMS. They seem to change their names a lot leading to my confusion. All of the bands can be contacted thru Mainline Comix, which sells tapes and zines of all variety as well as a huge range of comic same address as GORSE. Also at the same Box No. is Dunedin's HC zine P.M.T. with a new issue soon.

MIGRAINE

ANIMOSITY

CARDIAC ARREST

In mega brass monkeys land is MORAL FIBRE, at the bottom of the country in Invercargill. A bouncy punk verging on Oi is the sound I gathered of their latest demos, available from Sonix Labotomy. Excellent lyrics too. That about wraps it for what I know of it. Next time, yes there will be a next time, I won't dither on so much and only do Auckland and leave the other areas to other uglies. So anyone interested in trading info, ideas, zines, tapes, wants to appear on a comp./zine, wants to discuss what color undies Kropotkin wore (if any) or just to abuse me, please drop me a line. Spotty bums and alert minds,

Stefan/ PO Box 78-104/ Grey Lynn, Auckland/ New Zealand

Hugs and high fives from Santa Rosa (50 miles north of San Francisco and Berkeley).

Bands: VICTIMS FAMILY - rockin' jazzcore or something amazing like that; will have a new LP out in September. Call Larry (707)538-0566.

MASON LANE - Firehose meets Red Hots sound; Paul can be reached at (707)527-4067.

NUISANCE - rockin' band in the Crimpshrine vein. Have a 7" coming out in June. $3.50 U.S. or $4 outside. Write me (Dan Kirby) at 2217 Nordyke Ave/ Santa Rosa, CA 95403. (707)792-2542.

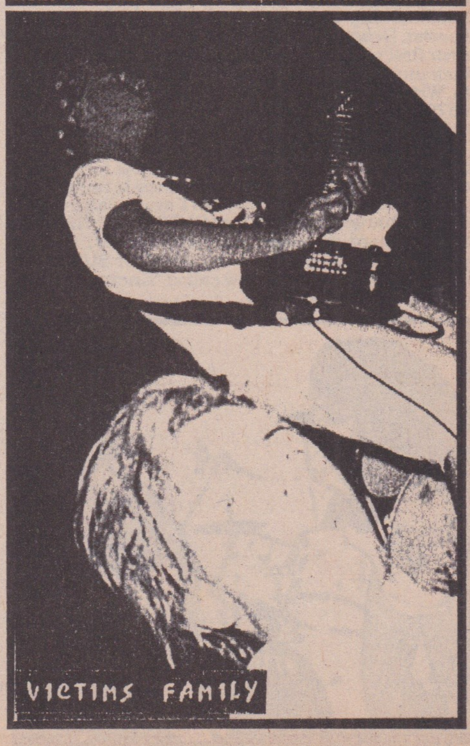
PLAN-B - is a straight-ahead skate punk band, lots of fun. Gannon (707)542-7125.

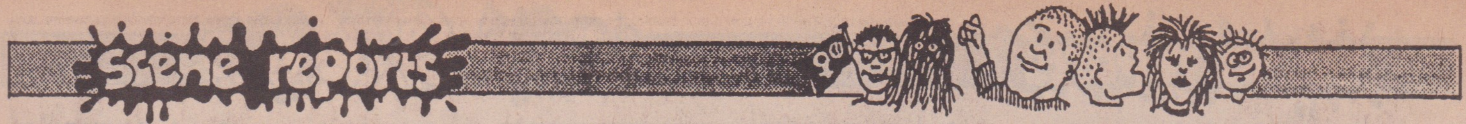
GROUP CALLED MIKE DILLARD - a strange mix of off-beat and straight-ahead punk, great stuff. Dave (707)544-7537.

LOUIES and DOE - funk meets more funk. LOUIES can be reached at (707)573-9290.

Clubs: Really nothing in Santa Rosa, but in Petaluma (15 miles south of S.R.) the Phoenix Theare has shows every weekend. Call Tom (707)762-3566. About 20 miles northwest of Santa Rosa is the River Theatre, kinda weird, holds 750, tri-level dance floor. Don (707)869-3212.

There's a girl named Nikki (707)795-2854 who does shows now and then. Also about 200 miles north of Santa Rosa is Arcata. In the last 6 months


VICTIMS FAMILY



they've done NoMeansNo, DOA, Fugazi, MDC and more so call Steve (707)822-8052.

Good day! Welcome to the San Diego County scene report — actually this is just a re-cap with a lot of add ons. San Diego's longest running band, AMENITY, is putting out a 7" with the songs they recorded for a lot of compilation albums. Their 4-song demo is still available from Tim Gonzales/ 1266 Finch Place/ Chula Vista, CA 92011. Vinyl Communications' Bob Barley is working on a new project called TIT WRENCH. Their music is kinda like hardcore done through digital sampling (with guitar samples from AMENITY's singer, Mike Dennie). For more info on V.C. write to PO Box 8623/ Chula Vista, CA 92012.

PITCHFORK has a new bassist who used to play for MALICIOUS INTENT. Their 7" is called Saturn Outhouse and is available from Nemesis Records. I don't know Nemesis' address, but you can write to them through their guitar player, John Reis/ 2076 Reed Ave/ S.D., CA 92109.

SUB SOCIETY has a 7" out and a demo called No Legs To Stand On, both of which are available from J.F.S. Productions. They also have shirts with 3-color prints, back to back, for only $5, but I'm not sure if that's postage paid. Write them at 8808 Corvus/ S.D., CA 92126. J.F.S. Production's head-man, Seth, is also in a band called GUIDING LINE. They're going in the studio soon to record for a demo. Drop them a note at JFS Prod./ 4456 Mt. Henry Ave./ S.D., CA 92117. FUNERAL MARCH is coming out with an album. Their front cover is done by Patty, who does tattoos at Avalon. Their first demo is still available from F.M. c/o Ark Records/ 3636 4th Ave/ Ste. 210/ S.D., CA 92101.

FISH WIFE, a band that I have only seen twice, has a demo out called In Heat from Kicken Lard Records. Address: 3750 Riviera Dr. #2/ S.D., CA 92109. FORCED DOWN has a 7" down under their guitar player's label, Downside (through Vinyl Communications). The band hasn't played around much as they used to, but I heard they have a new bassist. Downside is operated by Nilo and Mike, and their first release is by HELICOPTER. I can't explain their music, but it's relaxing *(relaxing, eh? -kg)* to listen to. Write them through Downside/ 2015 Garnet Ave #5766/ S.D., CA 92109. They also sell "End Racism" shirts with a picture of Dr. King on the back for $10.

MISGUIDED CHILDREN has been playing for a while, and they recorded a live show for either a demo or an album. Matt, who does a radio show called "Kids on Coffee" on KSDT every Saturday, is now in charge of singing for MILESTONE. His show can be heard on cable radio at 95.7 FM, that's if you're in San Diego. Chris (guitarist for SUB SOCIETY) also has his own show called "Energy Control" every Thursday on KSDT.

BLIND JUSTICE has recorded three songs for a future limited-edition flexi, which will be put out together by J.F.S. and Mulch Records. Their demo Why?!? is available from J.F.S. and the Then and Now demo is available from Mulch Records.

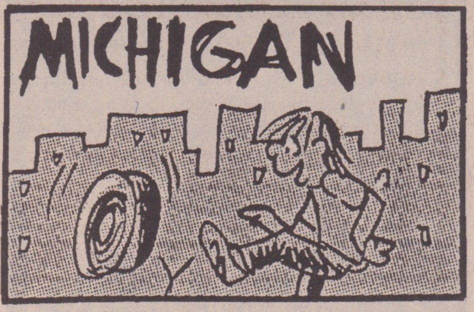
STATEMENT has a demo but I'm not sure how much it is, so write to them: Robb/ 5663 Balboa Ave #132/ S.D., CA 92111-2705. OUTWARD also has a demo and is recording for an EP. Write them through Luis Ramirez/ 574 Berland Way/ Chula Vista, CA 92010.

Other bands that we need to see more of are PEPPY (I think), SEVERE TIRE DAMAGE (new band) and SHINDIG.

DADDY LONGLEGS is a funk band that plays a lot around S.D. their part-time horn player is Angelo from Fishbone. CRASH WORSHIP is a real weird band. They have stage acts before and during their set. Most of their act isn't done on the stage, but where the crowd is. So I suggest that if you see them bring extra clothes because it gets real messy. That's mostly all the bands that rock the scene. In case we forgot about your band, drop me a note. Shows are real scarce, but not as scarce as before. The Triton Pub in the UCSD campus have been putting on shows once in a while, mostly for free. The Casbah also has shows, but are always 21 and up, so I don't care. Probably the only place wehre you can see big bands is at Iguana's. They are usually overpriced and they are located In Tijuana, Mexico.

Zine-wise, there's J.F.S. zine, which is coming out with #2. Issue #1 is still available with 24-7 Spyz, Insted, Verbal Assault and more for $2 ppd. Daily Impulse is a monthly newsletter and contains subject on anti-authoritarian culture and politics. Address: PO Box 90312/ S.D., CA 92109. X Marks the Spot is not a straight edge zine, according to editor Jason. The first issue will be out soon: Jason Rimel/ 9266 Regents Rd G/ La Jolla, CA 92037. The Bat 'Zine just came out with #6 and has Guiding Line, Amenity, S.P.A.R. and Blind Justice. Write to them through the Mulch Records address. EGG-HEAD is more of an environmental type of zine. It also deals with music and literature. Address: Donna/ 2161 Burrough St./ S.D., CA 92111.

Well, that wraps this San Diego scene report. All info is from the bands themselves and from close friends of the bands. Peace.
Rob/ Mulch Records/ PO Box 119002/ Suite #222/ San Diego, CA 92111



Hi , Joel here from Gainsay zine to tell you what is happening. We'll start with towns.

First off there's Kalamazoo. Located halfway between Chicago and Detroit, Medium sized town with 3 colleges! A pretty healthy scene with a lot of diversity to it. PANIC BUTTON is a hot foursome that plays some real energetic stuff. Progressive punk type stuff with lots of tempos and really good lyrics. They have a demo available that really kicks! Excellent sound quality. $4 ppd. All addresses at the end of this report. LAST LAUGH is hardcore band with some basic, catchy type music. with a hint of that DC sound. Good, intelligent lyrics and fun guys. They have a demo available for $3 ppd and will be on a split 7" on Shakefork records with SCREWBALL (from Downers Grove, Il) in July or August. Next up is FAQ, and by the time you read this, their LP Pre-pay will be out. They put it out themselves, which is some work. They have been around since 1986, and it's about time for their LP. I look forward to hearing it. And alas! FEEDBAG is back together again! Their second reunion. Will it last for more than 2 months? We hope so. Self-titled The Smelliest Band in the World, it may be true, but they some really tight hardcore/punk that is way cool. Look for them. CRY is a new, energetic band which has a sound reminiscent of ALL and maybe a little bit heavier than modern day 7 Seconds. But these guys have more conviction and integrity. They have only played a couple of shows, but I look forward to seeing more

of them. HAMMER 13, a noisy-hardcore-rock-metal type band, is still around, but haven't played out in a while. THOUGHT INDUSTRY is an avant garde metal band that knows their stuff. They are releasing a tape, but I don't know how much it is.

Up north to Grand Rapids, where there are no shows, but two bands. BOILING POINT, who have just released a cool demo that is of excellent sound quality. Heavy set hardcore played with intelligence. The demo is $3.50 ppd. Get it! GRUDGE MATCH, a frantic punk/hardcore band, has played out a few times, but I don't know that much about them.

OK, a little bit west, is where THE UNKNOWN hail from. More melodic type hardcore with energy and fun mixed in. They have a demo available for $3 ppd. FRESH PRODUCE is a band that includes the guitarist for THE UNKNOWN, and they seem to be playing out quite a lot. MEANS TO END are from The Muskegon/Grand Haven area as well, and are a good hardcore band.

A little bit east of K-ZOO, is Battle Creek, usually everybody from BC goes to K-ZOO for shows, because nobody in BC will let shows happen. BROKEN TRUST is from BC, and have been around for a while.
A hardcore band from the older days who are still around. They are going to release a demo soon. Write to them for more info.

OK, MONDO CANE is from Mount Pleasant. They are a blend of rock, punk, a little noise and some funkiness. I think they plan on releasing another demo but I'm not sure. Write to them for more info.

In Ann Arbor, well it's a college so THE LAUGING HYENAS and BIG CHIEF rule there. THE HYENAS are recording for two split 7"s with Seattle's Mudhoney and a new LP entitled Life Of Crime, right now. BIG CHIEF will have a 9-song EP coming out on Glitterhouse records from Germany. They will be going to Europe forr a short tour, and then might release an album. They have t-shirts available for $10 ppd (kind've expensive).

PITTBULL hails from the Detroit area, and plays some intense hardcore influenced by the east coast sound. They have a 7" out but I'm not sure if it is still available. Write to them. TROUBLEMAN is a hardcore band from the east side of the state, with Otto, head dude of Sold Out zine on vocals. They will be releasing a flexi in the next issue of Sold Out, and supposedly are putting out a 7". I look forward to that. HAY is a pop/punk band from Detroit who play catchy typpe music. They play out a lot. They have a demo out, but I'm not sure how much it is. RELAPSE, is a straight-edge band from Grand Blanc. They have a 7" out now for $3.50 ppd. to Progression Records. They have an album coming out this summer on Your Future Records from Indiana. THE SCRUFFY TEARAWAYS are a metalcore band from Detroit, and they work hard. They would like to play anywhere. They have a tape available for $4 ppd., and some t-shirts for $8 ppd. Besides that, Detroit is overpriced, lame attitudes, etc.

Show wise, in Kalamazoo, I do Fourfront productions with a few other people, and have been doing shows for a year and a half. After rent and sound, we give all money to the bands. We try to keep it as low priced as possible. So bands come and play Kalamazoo!! A healthy local scene awaits! Call me (Joel) at 616383-2710 before 11 pm EST and let's talk.

Ding Dong Ditch productions is located ir north of Detroit) and puts on some cool shows. Call Erik at 313-852-1203 for more info.

Rochester Hills (just Down to earth people).

I know Joel is still putting on shows at The Fallout Shelter in Flint. Give him a call if you want to play there.

OK, Gainsay is the zine I do. Issue #4 is out

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ec·lec'tic (ek-lek'tik) adj. 1. selective; not following any one school of thought. 2. consisting of selections from various sources.

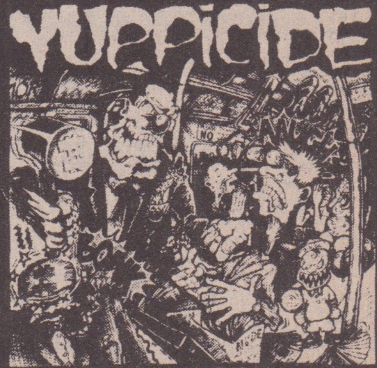
WRITE FOR OUR CATALOG...

EVACUATE RECORDS

Jim Testa on Yuppicide in the latest *Jersey Beat*:

YUPPICIDE – One of the few new breed hc bands that's equally at home at ABC-No-Rio or on a scum-rock bill at CBGB or playing a Squat or Rot benefit in some bombed-out basement on the Lower East Side. They've got a hard, fast, dirty sound, with grungy overdrive guitars and a manic gangling frontman who's about a foot taller than the rest of the band. Although their name makes them sound like urban terrorists, Yuppicide have a great sense of humor about the scene and themselves, as epitomized by their barechested anthem to the CBGB hardcore scene, "Be A Man And Slam."

EVAC no. 2 – 5-song 7" EP; $3.50 USA/$5.00 foreign



LOOK AT ALL THE CHILDREN NOW...

A NEW YORK HARDCORE COMPILATION

After making a six-figure deposit in Tim Yohannon's Swiss bank account, we got this review:

V/A - "Look At All The Children Now" LP

A NY hardcore comp., this one rages without being generic and predictable. Includes BAD TRIP, S.F.A., GO!, YUPPICIDE, BUGOUT SOCIETY, CITIZENS ARREST and lots more. Excellent. (TY)
(Evacuate, PO Box 2176 Times Sq. Sta., NY, NY 10108)

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EVACUATE RECORDS

Scene reports

now and has interviews with Naked Raygun, Reason to Believe, Poison Idea, Tad, The Toasters, plus comix, reviews, articles, tons of photos, opinions and comes with an 18-band tape compilation with its own 22-page booklet. The tape is on high quality tape and features the following bands: PANIC BUTTON, Jawbox, Resolution, Mannequin Hand, Nothing Much, Last Laugh, Lost, Dissent, 8Bark, Resist, Boiling Point, Mondo Cane, Edgewise, Hay, The Commonweath, With Authority, Broken Trust and Intent (TX). It's all unreleased (except for one song) or live stuff. Issue #4 is $4 ppd. U.S., $5 anywhere else. Gainsay is also putting out a 6 band 7" compilation with PANIC BUTTON, LAST LAUGH, THE UNKNOWN, MONDO CANE, BOILING POINT, and possibly TROUBLEMAN. Focusing on bands who are working hard in the Michigan scene. It'll be out in late July or August. Coins For Cans is still kicking around, but no issue as of late. Just Think Contortion is a skate/music zine that has been around for awhile. new issue due out soon. Deadzine a small zine from the Flint area, has a new issue out. Has Sockeye, Rednecks in Pain, Chemical People, and some other stuff. $1 ppd. Disillusioned is a small zine out of Muskegon. The latest issue features Factsheet five, and some other stuff. 50¢ ppd. Bird Carpet zine is a new one, although Scott has been working on it for awhile. Issue #1 is out now and has The Accused, Grog, a tribute to Dee Snider (whatever happened to Twisted Sisters anyways?), and tons of other stuff. $2 ppd. That's it for zines.

If anybody wants to send other info on stuff I left out, do it! Let's make this as complete as possible.

Now for addresses: Gainsay zine/ 115 Candlewyck #704/ Kalamazoo, MI 49001; Dead Zine/ PO box 267/ Otisville, MI 48463; Disillusioned zine/ 4041 Nicholl Ave/ Muskegon, MI 49444; Bird Carpet zine/ 4218 Hearthside/ Traverse City, MI 49684; PANIC BUTTON/ 1413 Douglas Avenue/ Kalamazoo, MI 49007; LAST LAUGH/ 3027 Inisbrook Dr/ Portage, MI 49002; THE UNKNOWN c/o Tim/ 16229 Terrace Dr/ Spring Lake, MI 49456; BOILING POINT, GRUDGE MATCH c/o Tim/ 1716 Lotus SE/ Grand Rapids, MI 49506; MONDO CANE/ 5280 Eldorado Dr/ Bridgeport, MI 48722; LAUGHING HYENAS/ PO Box 15253/ Ann Arbor, MI 48106; BIG CHIEF/ PO Box 7944/ Ann Arbor, MI 48107; HAY c/o Brian Cliff/ 710 Washington Rd/ Grosse Pointe, MI 48230; BROKEN TRUST c/o DEPRESSION/ PO Box 219/ Battle Creek, MI 49016; PROGRESSION Records/ 317 Woodbridge/ Grand Blanc, MI 48439; THE SCRUFFY TEARAWAYS/ PO Box 851261/ Westland, MI 48185.

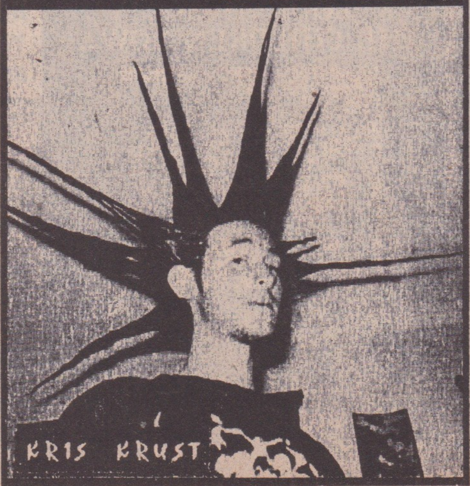
I am writing a Providence scene report on the off chance that anyone gives a fuck about Providence. Providence where? Providence, RI — you know, in between Boston and New York.

Well as far as I know there has not been a Providence scene report since 1983. Seven years is a long time, and as expected, a lot of things have changed. As a matter of fact just about everything has changed. NEUTRAL NATION and VERBAL ASSAULT are the only two bands still around. NEUTRAL NATION just lost their drummer and VERBAL ASSAULT were barely getting started then. Every other band either changed their name and direction or just broke up. The kids are much different now too. Many more shaved heads and big sneakers. Only about 20% of the kids at shows have been going to shows for more than five years. Except for the big cash-in reunion shows like Damned, Stiff Little Fingers and Buzzcocks. But that seems to be the way it is all over the country right?

For a small scene we have a good turn-out at shows and a fair amount of bands. The clubs are pretty laid back and have reasonable people running them. The prices for most hardcore shows is between $5 and $8, which compared to the rest of the East Coast is pretty reasonable. As far as clubs go, the Rocket, which was doing most of the matinees, changed ownership and has not expressed any interest in doing any more. This is unfortunate because this is a cool part of the scene, but hopefully we can do more there in the future. They still do a occasional over-18 hardcore/punk show. The Living Room is still doing shows and is Providence's longest running club doing hardcore gigs. Their shows are always all ages and start about 9 or 10. Since the Rocket is moving away from matinees we are going to start doing them there. Lupos closed. The Skate Hut run by skateboarding freaks Fred Smith, Rob Murphy, Twister and the rest of the pasta-rasta dread crew just started having gigs/ parties and hopefully we can do some shows there. If you are interested in playing Providence call me, Rob Phelps, at (401) 272-1614 or write me at 8 Dwight St/ Providence, RI 02906.

Now on to the bands. NEUTRAL NATION being our oldest band starts things off. They blend '77-style punk rock with old style hardcore. A real treat. Their influences range from Sham 69 to U.K. Subs to Minor Threat. They have released a 7", a full length LP and just released a new tape. All real good stuff. They also just lost their drummer of a million years. He's going on to play jazz (boo). But I'm sure they will be back on their feet in no time. VERBAL ASSAULT, Rhode Island's most famous band, is kind of a part-time thing nowadays due to most of the band being in college. But summer is coming around so I'm sure we will be seeing them around soon. They have released one demo in '84, and followed that by an EP, Learn, then a full length LP, Trial, a 7", Tiny Giants, and a new 12", On. All of these really rock and are suggested. I think you know enough about them so I will move on.

BONEYARD play in the '77/Oi vein, and in my opinion are vastly under-rated. But since they won't compromise their music for a bunch of 16-year-old bald kids they sadly are not as popular as they deserve to be. Lyrically they are surprisingly politi-



cally correct, since they come off total dumb drunk punk (no offense, not that you guys would take offense to be called dumb and drunk). Oh yeah, their rhythm guitarist Gail... oh never mind. BONEYARD rules.

UBER ALLES, forever changing their name, have gone back to their original name, UBER ALLES. They are from Newport and Portsmouth. They play funky/punk/reggae — whatever the fuck they feel like playing, which is cool. Lately they have not been playing around as much so I can not give you any news of them. WURST (my band) are a new band on the scene. We play hardcore/punk/metal in that order. Musically we are similar to early Discharge and Crucifix, with a healthy dose of stench (hate that term), especially since we just added a second singer. Lyrically we are in the socio/political vein.

COURAGE TO BE are another new band playing New York hardcore type contemporary modern straight edge mosh metal thrash. They are really good and getting better. Real swell bunch of guys too.

MOTHERS OF PERVERSION play Circle Jerks/Angry Samoans type dumb punk. CUT THROAT play simple hardcore/thrash and have a demo out and it is pretty good.

All in all Providence has a good scene with a regular pull at shows of 300 plus, and at big shows such as Bad Brains or Ramones up to 1,300. If you want to play or hang out get in touch with me for dates and a plate to stay if needed. Thanks.

Rob Phelps/ 8 Dwight St/ Providence, RI 02906

New York Scene Report By ROSA

It seems the Big Apple with all its action, attitude, stank, weirdos, garbage, crime, drugs, and intensity has gotten the best of us. Many scensters are leaving the big transient city. Mike Bullshit and Jennifer Blowdryer are moving to California, Bob Z is driving cross country on tour with POWER PLAGUES or OTHER PEOPLE'S CHILDERN to settle on the west coast, and I'm off to Amsterdam. Yes, this is my last scene report.

In early May I visited Hash City and really did some comparing between the conflicting homes. While staying at Tony from Loveslug's horror galore flat I ate herring and spacecakes, rode my bicycle home from squat, The Minds, went on motorcycle rides to 400 year old castles, and just hung out and talked with a wide variety of great people. This communal friendly feeling was what I appreciated most. Upon return to NYC I really noticed how much attitude there is -- so much you can frost a cake. Amsterdam's bartender Mark D. is visiting. He thinks everyone is trying to look like something, but here in NY people are that way. It's a struggle, a struggle to just to survive. In Holland people aren't fighting for simple necessities like food, clothes, and shelter. Here most put out over 50% of their paycheck for rent. Many work the sleaze market because they can't handle the degradation of some $5/ hour job at Tower.

There are a lot of people walking around town with a glint of hate in their eyes. For a while all I could report on was all the violence. That spring fever hits and sexual frustrations are releasedin the form of racism, stabbings, theft and vandalism. The "punk" scene is so split. Everyone's so busy fighting each other, dividing the scene, looking for definitions of their own little scene. The communal "we're all in this together" is dissipating. We get more done if we support each other rather than disparate, subdivide, and criticize one another -- oh but it's so cool to be an individual and act mad, depressed, and say, "This sucks!" Stop wasting energy. I left the punk scene for the metal scene (something many are doing) but got totally disgusted. The metal scene is a big pretty rock n' roll meat market. Just go to old A7, now the big metal hangout Waa Waa Hut. No couples here. Anyone who's hanging out after a band is fished at Slimelight or the Cat Box Club is just screaching to lay some pipe.

In Amsterdam I found my fantasy club. I

Scene reports

SCATTERBRAIN

walked into theis squat and people said, "Welcome." Wow! There were all types hanging: Punks, goths, queers, skins, geeks, m-heads, artfags, industrial weirdos, scumsters of all types drinking low priced alcohol. And in the backroom was blasting "1969" by Stooges and nobody was too cool to dance.

OK, back to America. First, I pay my respects to Stiv. He sang it, he lived it. Amen.

The ABC No Rio matinees are ending, such a shame. During existance, not one fight. This had potential! the new owners don't want live performances as of the end of July. This was a different scene. Jim Testa called it "big goofy fun" -- everybody smiles all the time. Where will everyone flock to? Rumors fly of CB's starting up again. Wetlands and Lauterbachs are getting lots of press, a sad sign of deterioration of the scene. But hope in 2 new clubs. Spiral reminds one of beloved Tin Pan Alley and the Marqui is a sort of in between club for bands bigger than OMFUG but smaller than the Ritz. It finally looks like death of the Pyramid, new managers want it to be an exclusive gay scene. Conn.'s Anthrax is closing because of all the violence. Owners say: "there's more violence in the last year than in all the years of operation." A squat on 9th and C is holding shows. One great one headlined the RADICTS and VIVA LA WATTAGE created by Krishna. Tompkins bandshell still stages diversity. There was a 3 day May Day concert in support of the homeless. Two days were ethnic and one punk, but rain ruined our day and then cops stromed in during SPY VS. SPY and a riot broke. Totally out of line. The East Villege has been paraded lately by mountees, patrol cars, and walking armed assholes harassing anyone they can. The kick us off the stoops and no loitering outside clubs! I tryed to talk to THEM, but all they say is, "we follow orders, no interviews." Brainwashed robots.

Iggy has been hanging out in the back of clubs sipping beers. He's looking for bands to produce. Manic Panic is back. KRAUT is reforming. BAD BRAINS are rehearsing, just waiting on HR. SCATTERBRAIN held a big record release party. GO plands a big your but has no drummer. They're considering a drum machine. NY needs drummers! Relativity records is being taken over. A book about the history of Tompkins Park is out. It actually has always been a political point for many demonstrations, meetings, and riots. In 1885 there was one of the biggest that made the bloodshed 2 years ago look like a G.L.O.W. match.

CBGB held a 20 band Brooklyn Beat night featuring SQUIRRELS FROM HELL, CHEMICAL WEDDING, etc. If interested 335 Prospect Ave/ Bklyn, NY 11215 for CD/cassette.

The homeless got some shit together and started a newspaper "Streetnews." But it got destroyed when the media discovered one guy was pocketing profits. Sales are way down. But it still gave jobs to homeless. Obviously mixed feelings here. There's been heavy racial tension. Mayor Dinkins held candles to help? Wimp.

OK, is scumrock dead? Well I think so, but TC is still hanging on. He doesn't do drugs but he (tries to) put on shows. Some scumrock reunions offstage of original scum happened. A great softball game in Prospect Park, sort of scum picnic hosted by Scott Gein was great. The new Bad Newz features a history of scumrock with an article by me. Though Bob is moving West, the zine will continue.

Mysterious KAREN BLACK have been playing with a new bass player every 3 weeks. They sing of the actress' life and movies while covered naked head to naked toe in blue acrylic.

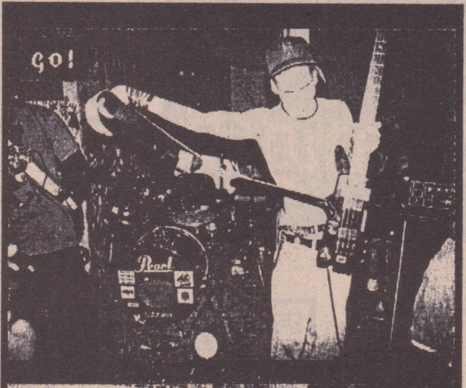
The Voivoid, Soundgarden, Faith No More tour ended in a big onstage cranberry, mustard and evian bath. I ran into Reed from C.O.C. and we talked about how so many HC bands are going metal. He says C.O.C. isn't going metal but rock.

Look for a new split EP RADICTS/ CRIB DEATH. Also new 7" from CITIZEN'S ARREST, YUPPICIDE and GO. There's a good new demo from GHOUL and also BLOODSUCKERS FROM OUTERSPACE. New albums from ANTIDOTE, C.O.P., 24-7 SPYZ and PARASITED. NUCLEAR ASSAULT'S drummer is on the new CIA album. Ex-ABSOLUTION Al and Brian who was once in my beloved BOMB are in CRAWLPAPPY. Look for their record on Blackout records. Brian tells me BOMB is reforming and rehearsing in a castle in France. I hope to cruise down and check it out. AOD's "Ishtar" is out. Read their interview in Jersey Beat. There's an ABC No Rio comp out "Look At All The Children" featuring the new generation of NY HC. 13 bands in all with a booklet, included are GO, SFA, CITIZEN'S ARREST, PRODUCT 19, RORSCHACH adn the comedy of ethnic YUPPICIDE.

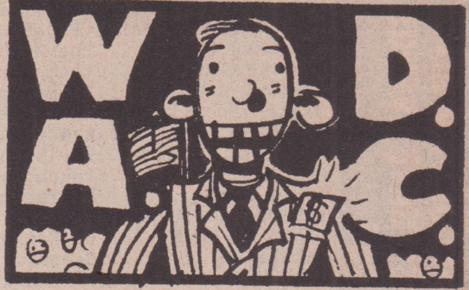
At one of the last ABC shows Vision from Trenton was supposed to play but pulled out when they saw how small the gig was. But they forgot their guitar player. Poor Pete had to get up on stage and recite "Sorry folks" to a studded spiked crowd.

So I'm off to windmills, licorice, cleaner streets, canals and the excitement of Europe. I know I'll miss the grooviness and intensity of my true home. One place I wanted to see before leaving is Graceland. Walking along 14th St people heard ELVIS. Someone had placed a big white board on the street and was shining a slide of the King on it from their 2nd story apartment. People's reactions were great. They all stopped, looked, and carefully walked around him. This was a sign. A sign of how cool NYC is. Although it's scary and dangerous it is an incredible center of intense creativity. But it was also a sign to do it. So we drove 22 hours straight to Memphis and (Dis)Graceland. Capitalism at its finest, a valley girl's dream. Me and friends dressed in platforms, big boofy wigs, sunglasses, flarepants, and toured his home. A must see for all.

Well, I hope things clean up and unify. Maybe I'll return, I'm young and responsibilities are low. Taking off while I can... Rosa.


GO!

SQUIRRELS FROM HELL



Well it's definitely time for another D.C. scene report. This will probably be more limited than we would like, but we think, for now, it's important to tell you about the things we have seen in the past few months and try to better represent the diversity of the scene in the future.

The biggest alternative show in recent history (if not in the history of the D.C. punk community altogether) was a Positive Force benefit to end the drug war, held March 8 at the Citadel Sound Stage. An unprecedented 1,700 folks paid $5 to see Sonic Youth, FUGAZI, GEEK and UNLIMITED GROOVE. The show generated almost $4,000 for three Washington based groups: Washington Inner City Self Help (anti-gentrification), Roots Activities Learning Center (an alternative school) and Sasha Bruce Youthworks (an organization that works with youth "at risk"). Besides one bad review, criticizing P-Force for letting the crowd in a half an hour late, and the general echo-hell created by such a big space, the show went off without a hitch.

FUGAZI's long-awaited (lost for over a month in Canada? or some other where) LP/CD Repeater finally arrived on the Dischord doorstep and is now spilling out into the world (watch the Billboard charts very carefully). Dischord has also just released the first full-length LP by the HOLY ROLLERS, As Is, to follow up their amazing 4-song Origami Sessions EP (still available through Dischord on Adult Swim records). These two bands and Bonehead played a benefit-show (4/27) organized by high school students (and Positive Force) in their school gym in Columbia, MD. FUGAZI was also scheduled to play a free show (4/29) in Lafayette Park (across from the white house) with FALSE-FACE SOCIETY and DAN LITTLETON, to raise awareness about U.S. prison conditions, but they were rained out. This would have been FUGAZI's last show in D.C. before 4/29 when they embarked on a full-blown U.S. tour.

Plaid Retina from CA played a great show at D.C. space with JAWBOX. I've been told that Mr. "Very Small Records" himself was there selling choice cheap selections from his kaleidoscopic kollection o' vinyl. The integrity and creativity of this label sets an incredibly high standard in a world that settles for mediocrity. Write him! PO Box 8223/ Emeryville, CA 94662. JAWBOX has accepted the vinyl challenge, releasing a 4-song 7" on beautiful white wax (Dischord/Desoto), recorded in Barrett Jones' $20/hour wonder studio, Upland (3615 N. Upland St./ Arlington, VA 22207—703/534-7355). Stay tuned for a JAWBOX mini-tour in July.

FIRE PARTY, well rested from their European tour, returned to play an intense show at D.C. space on 4/5. Other memorable Space shows include the HOLY ROLLERS' Cabaret, where more than eight small acts, made up of other D.C. scenesters, performed an eclectic set before the ROLLERS came on. The acts included Cynthia (Space) playing harp with Juliana Luking reading poetry, Amy Pickering (FIRE PARTY) and Spyche (PARASITE) singing, Dug (FIDELITY JONES) playing piano, Ian (ULYESSES) Eli (RAIN) singing folk songs and lots of other stuff (much more than a show, it was an adventure).

FIDELITY JONES (who recently ventured up to Jersey for a gig at Maxwell's with Das Damen) was joined by Spyche in a Baltimore warehouse benefit for Native American peoples, who sang PRESS MOB and MOTHER'S FINEST covers. Let's hope this union continues. HARSHMELLOW (ex-LUNGFISH and GREY MARCH) and Amanda from Baltimore (who put on the show) also played rocking sets. The horn-blowing/eardrum melting NATION OF ULYESSES was joined by the once-a-year combo known simply as SPECIAL K—composed of members from HOLY ROLLERS/FIRE PARTY and others—for a rocking show at D.C. space in March. ULYESSES has recorded a demo and are planning to release vinyl in the near future. The HIGH-BACKED CHAIRS and Tad Packet played a D.C.A.C benefit to raise money for Art Against AIDS, in a gallery of AIDS posters from all around the world.

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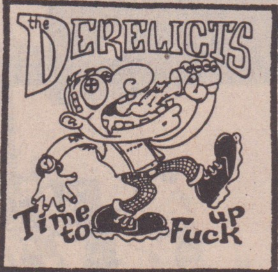

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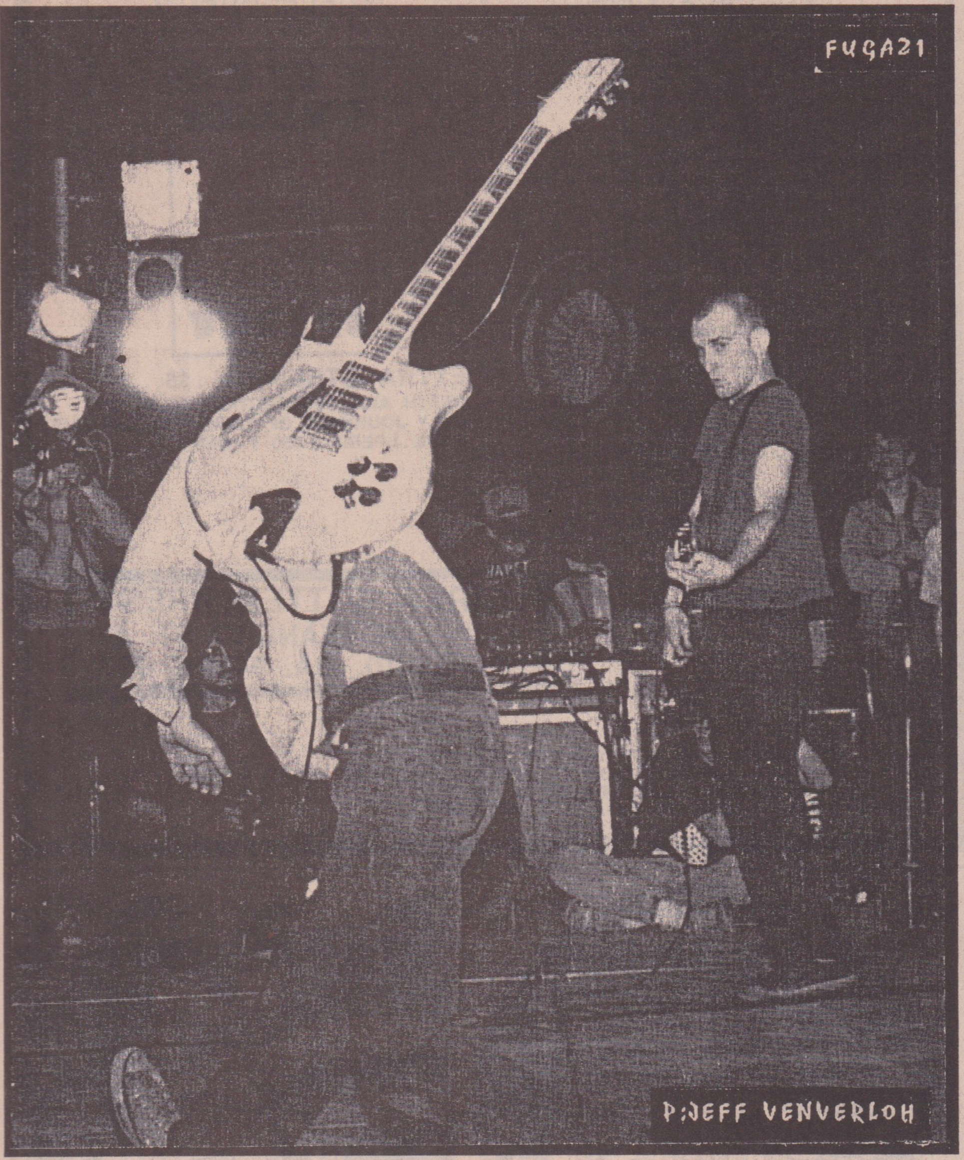

Skip Groff of Yesterday and Today Records (301/279-7007, 1327-J Rockville Pike/ Rockville, MD 20852), the man who put up money for many early Dischord releases, has stepped back into the record label realm with the creation of YAT Records. In true Yesterday and Today style, all records will be limited-edition wide-hole 7"s on colored vinyl. The first release is MANIFESTO's Burn/Long Time single on sizzling red vinyl ($3). Future releases include three BLACK MARKET BABY singles and one by STRANGE BOUTIQUE.

DSI has a bunch of 7" singles coming out including IMAGES, DATE BAIT (with members from the SLICKIE BOYS) MFD and SCREAM. SWIZ will be releasing their second full-length LP through Sammich Records. TWO FACED JUDY, a flamboyant band from Arlington, have just released an unusually fun demo tape "Sunny Side Up." You can get it, and copies of Guy Smiley's obnoxious hardcore on cassette, from Brian at 4000 North Woodstock/ Arlington, VA 22207. REPERCUSSION has a new demo out entitled Trees and Flowers. It is $3.50 ppd from 11300 Links Court/ Reston, VA 22090. Also expect a second LP from SHUDDER TO THINK, this time on Dischord Records.

Simple Machines Records has followed up their 7" Wedge release (with THE HATED, LUNGFISH, EDSEL and GEEK) with a 7" from CHOKE (both are $3 ppd, 3510 N. 8th St./ Arlington, VA 22201). Look for the next Simple Machine in late June (HOLY ROLLERS and JULIANA LUEKING). Future pressing plans also include a split release with Merkin Records of Baltimore of a full length LUNGFISH album. Merkin has just released a 20-song compilation of Baltimore bands (featuring REPTILE HOUSE, LUNGFISH, GREY MARCH, LAMBS EAT IVY, MONKEYSPANK, THE MOTORMORONS and many more... $7 ppd) and a full length LP by KRACK, Funk Wagon McGuillicuddy. (Merkin is at PO Box 16292/ Baltimore, MD 21210). Reston, VA rockers AVAIL have been attracting a lot of attention in the D.C. scene lately, especially since their cassette "Reaching Out" appeared (PO Box 7045/ Reston, VA 22091-7045). PHIDO (who also has a 7" available on limited edition computer-screen green wax for $3: Vermin Scum Records/ 76 Summerfield Dr./ Annapolis, MD), GEEK and BREATHING WALKER (ex-MOSS ICON) played a show at the Safari Club on 4/12 a space that regularly holds NY-style Saturday matinees.

Cornerstone Productions has been booking some of the Safari Club shows, as well as gigs at WUST Hall. For booking info call 703/527-1532. Cornerstone has also released a 7" by the Baltimore band GUT INSTINCT, and look for an upcoming 7" release on this label from Initial Reaction.

Even though they have a record on the way (in the oven?), SWIZ looks to be the latest casualty for the D.C. scene, and folks, this break looks to be the one that sticks as they have turned down a fully organized European tour. HAZMAT drummer Melissa is selling her kit and moving to Alaska (!), comfirming the rumor that the band has broken up. NEVERMAN and IMAGES have broken up. Members from UNITED MUTATION have gotten together to form BULLHEAD. GRAY MATTER is playing out again, after a long hiatus during which drummer Dante opened up his own restaraunt called (surprise)... Dante's. Open until the wee hours and sporting a well-stocked juke box, Dante's has already established itself as the post-show hangout.

Positive Force has finally finished compiling a 12-page packet of information, chock full of helpful hints about putting on benefits, starting a group, and do-it-yourself record production — as a coherent answer to the flood of requests generated by last summer's State of the Union LP (still available through Dischord). It's available for a mere 50¢ or two stamps from the address below. For more information write to:
jenny/kristin/jonas/ 3510 N. 8th St/ Arlington, VA 22201

Nashville — Hi y'all, this is Dave from the Burn The Flag, Or Don't zine and Mayflower Landing Productions. This is my first attempt at a scene report, so be easy on me.

First of all the clubs. The only clubs worth talking about are Elliston Square, Melrose Square and Douglas Corner. Elliston Square used to be the best place to have all-ages shows at in Nashville, but they adopted a policy to not hold any all-ages shows. Melrose Square is probably as good as it gets. The club is a newer club that can have all-ages shows any day. And last, but not least is Douglas Corner. Douglas Corner is a cool club that limits their shows to Sundays with a month or two's notice. That's all for clubs right now, but hopefully we will get some new clubs soon.

On to bands. Nashville's biggest and oldest band is F.U.C.T. They've been together for about four years and have released 3 demos, an EP and an LP. They have just released an LP on Carlyle Records entitled Dimensional Depth Perception. REDNECKS IN PAIN is also a big local band which has a hardcore/punk sound. Look for their new EP out on Super Seven Records entitled The Tribal Dance Sequence of the Yippin' Moo. You can reach them at R.I.P./ PO Box 120861/ Nashville, TN 37212.

WISHCRAFT is Nashville's only funk band which should be releasing their demo out pretty soon. Next is CLOCKHAMMER whose sound I can't quite pin down, but they are similar to Fugazi — music and style wise. CAUSTIC SOLUTIONS is a local death/thrash band which has just released their demo which is available for $4 from 504 Trenton Ct./ Hermatige, TN 37076. CHILDREN SHOULDN'T DIE have finally broke up. Their last show was on April 27th with 16 other bands at the annual Mayflower Landing Fundraiser.

Now on to new bands. The four newest bands to come in to the scene are BUNNY YUM, STUPID AMERICANZ, MALEFICE and THE VIOLENT MARSHMALLOWS. BUNNY YUM is a very new band that plays straight out hardcore. They have a demo out, but I can't even give you a clue to where you can get it. The STUPID AMERICANZ are my favorite new local band; they sound like early '77 hardcore. They have two demos out, the latest one available for $4 from Lung Cheese Enterprises/ 2999 Smith Spring Rd./ Nashville, TN 37217. The VIOLENT MARSHMALLOWS are a funny, slow country punk band that have a demo in which the recording sucks, but the contents more than make up for the sound. Their demo is available for $2 from Mayflower Landing Productions/ 3900 Trimble Rd./ Nashville, TN 37215.

Now on to fanzines, Nashville has three fanzines. The first one is Burn The Flag, Or Don't which is a monthly zine put out by some younger people in the scene. The zine has shit loads of interviews, political issues, music reviews, etc. It is available for $1.25 from David Meador/ 3900 Trimble Rd./ Nashville, TN 37215. House O' Pain is another cool fanzine that REDNECKS IN PAIN is doing. It contains show reviews, music reviews, and other cool comics. Send a $1.50 to PO Box 120861/ Nashville, TN 37212. The newest zine is Untranslatable. It is a really good zine, with lots of interviews and good artwork for more info write to: 914 E. Lytle St. #3/ Murfreesboro, TN 37130. Any

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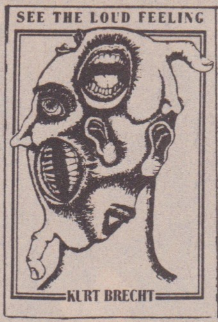

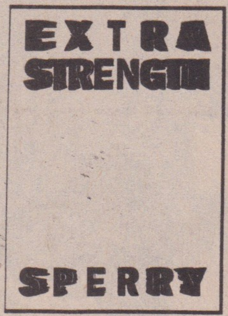

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bands wanting to play in Nashville can contact David at 615/269-5275 or write to David Meador/ 3900 Trimble Rd/ Nashville, TN 37215

Hello to everybody around the world interested in what is happening in our scene. I just kept the scene-report focused on West-Berlin because the communication exchange between East + West is just beginning in this matter and I've got only small information about the other side. (I admit that I'm perhaps a little bit lazy!) So, this is the first scene report in awhile, mostly because nothing special has happened. The Blockshock Club has been closed down by public forces, because of unlicensed selling of beverages and too loud music (Neighbors even complained when shows were canceled!) So another fine place for shows of all kind has gone. The scene is quite stagnant and predictably people go to "just another" Hardcore show like they go to the supermarket. And so the story goes: The "elderly" musicians got bored of the lame audiences which were only waiting for the big stars of the American Hardcore Paradise and they remembered the good old times when they were 14 and listened to ACDC. It spawned a kind of a new sleazy L.A. Rock Wave. In other words, the music biz found some willing victims here in Berlin. STONE COLD AND CRAZY (Metal poser with Punk roots) signed a CBS record contract and JINGO DE LUNCH signed to Phonogramm. (Probably a division of Warner Brothers, but a Major anyways) Concerning JINGO it will take some explanation. They were the underground Band in Germany and in Europe during the last years. They started out of the ashes of MANSON YOUTH (who've been one of Germany's best HC-Bands back in 1985) performing now an intense new sound with rock influences and soon

became well known for their tight sound and their excellent live shows. After their 1st LP Perpetuum Mobile (Which is still considered to be their best one) They released the Cursed Earth Mini-LP on Bonzen Records, which has been limited to 2000 copies and was sold out shortly after release. The high point of their career was as support for the Bad Brains on the 1989 tour. It has perhaps been the lowest point too, if you have to experience how the rock biz is working.(10 minutes for sound-checking, no overhead microphones for the drums, limiters on the P.A. and so on...) Their sound turned gradually more to mainstream hardrock and they got offers from the major companies. The kids started to wonder about the rising door prices and yet another predictable scenario unfolded: jealousy rears its ugly head and JINGO gets accused of "selling out". I know that they are excellent musicians and can understand that they took the chance but I hope that they keep on being nice people and won't be fucked up too much by the business world.

ANGELUS and HAPPY HOUR are riding the same wave. HAPPY HOUR flew down to L.A. to record a LP in the studio of Greg Griffin of Bad Religion. They told me that together with the flight, it was cheaper than renting a studio in Berlin for 14 days. So what... The other tendency of our kids is to be harder than the whole NYC scene together and play music that blows the tattoos off Agnostic Front... A fine representative of this kind of "Xerox kindergarten" are CHARLY'S WAR who have an excellent live reputation and as well, attract the most girls at the front of the stage.

You know, they've got really important lyrics about "Unity", "Inner Strength" and "Straight behavior". By the way, they've just signed a record contract with AGR whose Metal Division - Noise Records has licensed the European pressing of the 2nd M.O.D. LP. So I don't want to accuse them. Perhaps they are too young, too naive and too hung up on making a record, but can't we expect a bit of brain out of these positive kids too? Stagnation leads to apathy which leads to sell out? Hardcore seems to have turned into another part of rock business instead of offering a vivid independent kind of underground culture. But, there are better bands worth of mention still around, unlike some of afore mentioned, who are only copying their idols. HIRN has been around for awhile and are still a hard working band as well as DISASTER AREA. HIRN (formerly GRUNDWASSERABSANKUNG) are getting more funky and jazzy now and have released their 1st LP now on theirselves.DISASTER AREA, Berlin's true and only Skate Punkers are still the funniest band around, claiming to be the heaviest German Punk band with about a 1000 pounds live on stage. (I really would like to see them together with Poison Idea!!!) On the search for the perfect half-pipe since 1981 they've recently released their 3rd LP on Bonzen Rec.: Cut The Line! Quite unusual in Berlin are the HAWI MADELS an "all girl" band. Unusual, because rather few girls are playing in bands here. They are producing an excellent mixture of good old Punk with a slight Hardrock influence and they will have their 1st 7" out soon.

Further Bands to mention are the unloved ZIMMER IOI.(They have found their place in the hall of fame for doing the worst Hardcore gig that ever took place in Berlin!) who have a selfproduced LP Herr der Fliegen out with German Lyrics. They threaten to go on tour (torture!) if they find a new drummer until fall. NURSERY RHYME is virtually unknown in their hometown Berlin. Nevertheless they did a successful Belgium tour in 1989. Both of these bands have a crossover sound like DRI or Dr. Know. The Grindcore-Dept. is well represented by MVD and SM70. (It is said that they will make the soundtrack for a vacuumcleaner Radiospot soon.) New bands on the stage are CHILLI CONFETTI (tight Hardcore) and PARANOISE (late Black Flag on 78 rpm?) who have got the same drummer and guitarist. PARANOISE have recently toured through Europe with San Francisco based Assassins Of God who had bad luck with their drummer Bruce becoming seriously ill during the tour. All in all, they went through 3 replacement drummers before Bruce could drum again. THE HUDSONS are playing Detroit style Rock (like Loveslug) and are from time to time producing 7" in conjunction with live gigs. (i.e. you get a free single of the bands if you pay admission to the show.) ENDLESS STRUGGLE play straight forward HC with ex-members of ABRATZK and MANSON YOUTH. A demo-tape will be released soon.

SOUL FOR SALE: Bad Brains rockish Hardcore with Rotze, former singer of SQUANDERED MESSAGE. I haven't seen them yet, but some people told me that they were rather disappointed. I guess the band still needs some time to develop.

But let's have a look over to the people who bring these noisy people's product on vinyl. The Label-runners!!! A really fine independent Label is Bonzen Records run buy Zundi, who formerly published the Bonzen fanzine (a last issue is planned). He releases cool records proving again and again that his taste for great bands doesn't meet to the taste of the hardcore kids on the street. He released the JINGO DE LUNCH Cursed Earth 12", the reissue of the 1st TH'INBRED LP (plus bonus songs of the 7"), The FLOWER BUDS LP and the EWINGS 7". Always looking out for new interesting and different bands. His room-mate Flo (ex-SQUANDERED MESSAGE) just started Heart First Records with the Nukie Pikes 7" (from Japan). He intends to produce only 7" records because he noticed that all his favorite records are 7"s. On the other hand you get the longest playtime for your money, and record stores hardly sell them. - So that keeps the money in the family. An International compilation will be released at the end of 1990. He also runs a mail order service, so just drop him a line.

To the club scene which might be most interesting for European bands: EX: Cool club, with political background (!?) are mostly booking foreign bands to insure a "full house". Low door price (7-12 DM) Gigs only on Fridays. Ecstasy: no political background, but really innovative by letting a lot of

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AUGUST 1990 KAREN BLACK

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really weird bands play. Quite high door prices (12-20 DM) due to some depts because of booking unpopular but important bands. They've got some funny gothic discotheque in the basement and 2 halls offering space for 500 or 800 people. K.O.B.: Long existing Club in a former squat. They've got space for approx. 500 people (Absolutely tight packed) + a great atmosphere. Door Price: 5-8 DM. At Hardcore gigs sold out for sure. Help to compare: The Bad Brains show in the Metropol in 1989 was 28 DM to get in. So the above mentioned clubs are quite the only ones letting hardcore bands play in Berlin (West!!!), but a new Squat-Movement is coming up in the eastern part, so let's see if some new possibility for putting up shows is rising. So far for the scene-report. If you like to write don't hesitate: Knudsen c/o Neundorf, Jenaer Str. 27, 1000 Berlin 31, West Germany.

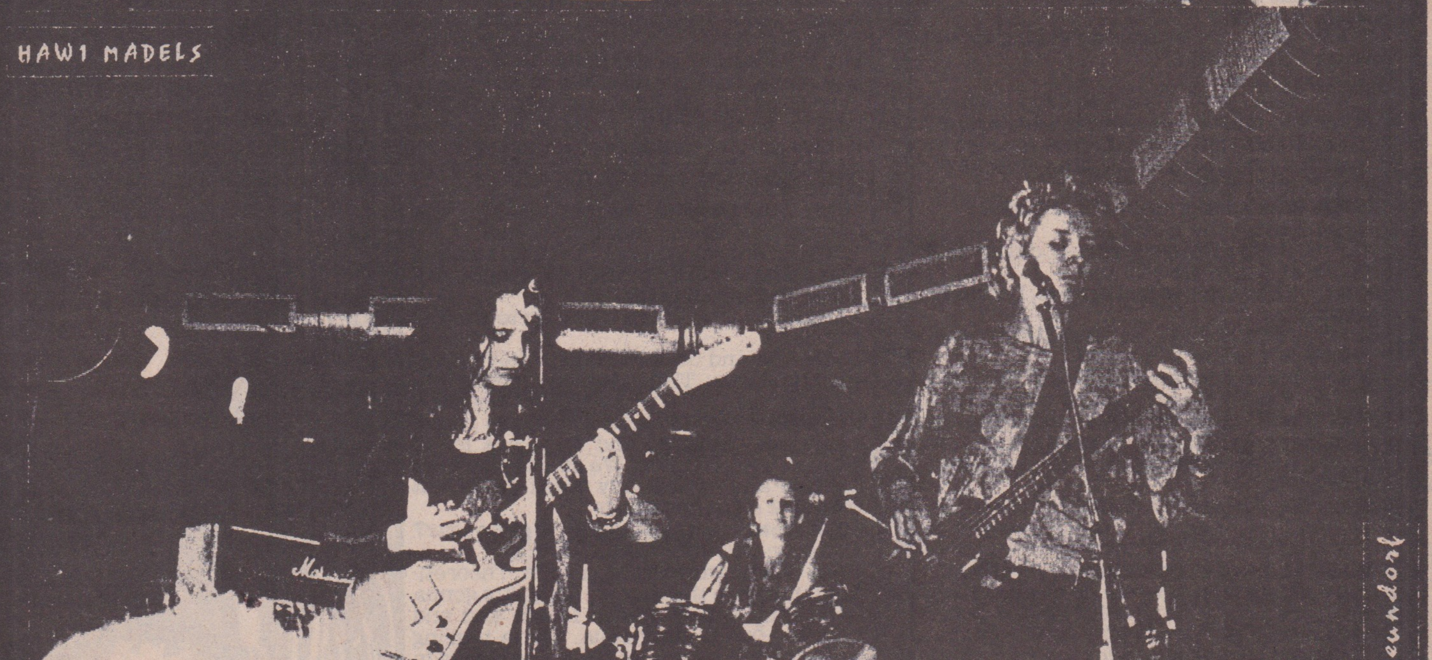
Clubs: EX, Gneisenaustr. 2a, 1000 Berlin 61. Extasy, Hauptstr. 30, 1000 Berlin 62. K.O.B., Potsdamer Str. 157, 1000 Berlin 30.

Labels: Bonzen Records, Zundi M. Lazslo, Bockhstr. 39, 1000 Berlin 61. Heart First Records, Florian Helmchen, Böckhstr. 39, 1000 Berlin 61.

Bands: Disaster Area, Michael Thummerer, Kortestr. 18, 1000 Berlin 61. Hawi Madels, Danuta, Maybachufer 2, 1000 Berlin 44. Nursery Rhyme, Max Kraus, Nollendorfstr. 22, 1000 Berlin 30. HIRN, Splirtz, Markelstr. 48, 1000 Berlin 41. Zimmer 101, Frank Burczynski, Carl-Herz-Ufer 7, 1000 Berlin 61. Hudsons, John Panama, Gierkezeile 48, 1000 Berlin 10. Charly's War, Ute Fusgen, Hagelberger Str. 48, 1000 Berlin 61. Paranoise (Chilli Confetti too), Andreas Luger, Graefestr. 7, 1000 Berlin 61. Endless Struggle, Schlumpf, Gorlitzer Str. 37, 1000 Berlin 36.

P.S.: The TOTEN HOSEN were opening for The Rolling Stones in Cologne on the current European Tour. No Joke!!!

CHARLY'S WAR


HAWI MADELS

pics: Uwe Neundorf

GO

GO! began as a unit in March of 1989. In that time they have released a demo tape and a 7"EP and appeared on many compilations. They have just gotten a new bassist and drummer and have begun work on their next record. They intend to tour this summer. GO! is: Mike Bullshit-vocals, Aaron Effort-guitar, Anthony-bass, and Jim-drums. This interview was conducted in late March 1990, in a pizzeria by Sam Evac, Tim Boiling Point and Jon Inward Moniter.

MRR: Why do you have two new members?
Mike: Go! was not a cohesive unit. We did not work together well. We had problems. They're very cool people, but it just wasn't working, and instead of having a band that wasn't working we stopped it and started a new band.
MRR: Did you consider going back to a 3-piece at all?
Aaron: We would've gone back to a 3-piece, but Mike is not that good a bassist. Plus we carry a lot more energy as a 4-piece.
MRR: What musical influences will Anthony and Jim bring into Go!? What influences already exist?
Anthony: Kind of an emo/metal...
Aaron: Death/grunge....
Anthony: Nunrape meets Fugazi playing ping pong with Voivod.
Jim: Probably just the whole NY scene... Jeff Nelson.
Aaron: The Edge, U2, happens to be one of my biggest influences and I incorporate a lot of stuff he does in all guitar playing I do.
Mike: Old COC, DRI, Uniform Choice, Straight Ahead, Damage (NY), MDC.
MRR: What changes do you see happening to Go!?
Mike: Not too much, I don't think.
Aaron: We are putting new stuff on the 7". We don't want to be hasty recording a record we're going to be sorry doing. Our new members are well versed musicaly and we're going to incorporate what they do into what we write.
Mike: A little.
MRR: Are you throwing out any old songs? Aaron: No.
Anthony: Yes.
Mike : Yes... well, I want to drop a bunch.
MRR: For musical reasons or ideological?
Mike: Songs that are old, ones that we've been playing for a while that I've never been happy with.
MRR: Who writes most of the lyrics ?
Mike: I write the lyrics.
Aaron: John (former bassist) did write a couple of songs we still use.
MRR: What are the influences, lyrically, on Go!?
Mike: It's stuff that I feel that I think other people can relate to as well.
MRR: One of the songs on the 7" EP, "It's Up To You" presents many scenarios... Flag Burning, prostitution, shooting up, lighting a spliff. Are these things that you're necessarily against or just questioning?
Mike: They're not things that I'm necessarily "for" or "against." Those are things that I happen, for whatever reason, not to do, and a lot of people put a lot of thought into the fact that they do do them. I have members of my band who smoke pot. I have plenty of friends who do things that I don't do -- I think that adds to a more well-movement, which is what the band is all about. They're very active, they reproduce well... oh, sorry. (laughter) Picture-wise they reproduce well.
Sam: And that's the <u>only</u> reason. (sarcasm) Aaron: Of course, on the actual vinyl, it was <u>purely unintentional</u> to have the hole on the record come out where it does.
Mike: It's coming out his thigh. (argument ensues)
Tim: On the Go! record, there's a disclaimer saying that "Holy Roller" does not represent the opinions of the whole band. Does that apply to the new members at all?
Anthony: I approve of Mike taking a stand against HR.
Jim: Me too.
MRR: What's your opinion on religon?
Mike: I personally don't have anything against religion, or Rastafarians for that matter. That song could be about anyone, be they Christian, Jew, Hindu, Krsna, who uses their religous beliefs as a basis for their prejudice. I don't think that's what religion is for. If religion is used for the personal growth of a person, I see nothing wrong with that.
MRR: Go! seems to be more than just a band for a bunch of yodels to get together and make music. What keeps Go! going?
Aaron: Go! continues because four people want important concepts and important ideas to be put across, along with incredible musical ideas.
Mike: Positive Mental Attitude.
MRR: How do you feel about independent labels that cater to hardcore audiences and hardcore bands, like In Effect or Caroline?
Anthony: In Effect is satan.
Mike: I think, personally speaking, that bands can do what they want and what other bands do doesn't really affect me too much. It's really up to the band. They have to decide for themselves what they want out of the band, what they want out of life and what price they're gonna pay to get it.
Aaron: I feel pretty strongly. I agree with Mike that a band can do what they want, but I personally would never be a part of that. Like, for instance, SFA is going on a big label. They can do whatever they want, but I'm not personally going to be a part of it once they're in the position to get going on that thing. (Aaron recently played guitar with SFA).
Mike: Everyone in the original Go! has been in SFA at one point or another.
MRR: So does this mean that Go! is a band that doesn't live up to the SFA standards?
Mike: Not in the least.
Aaron: No, SFA doesn't live up to the Go! standard.
Mike: SFA and Go! have completely different standards. They play completely different music. It's a whole different style, a whole different attitude. There are points where we converge and there's a lot of issues we agree upon. We do lots of shows together and we're really good friends, but we are 2 different bands.
MRR: You guys are planning to go on tour?
Anthony: Go! on a tour -- Ha Ha.
Mike: We're working on a tour. Theoretically, if it goes the way we hope, it's gonna begin July 7th in Rhode Island and end August 10th in California. We're touring with Bad Trip. We might do some shows in

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Tim: I think it can.
Anthony: It calls attention to the cause.
MRR: How do you distinguish between "preaching" and just speaking your piece?
Mike: I don't talk down to people and say that I have the right way. I don't say, "Well, this is the way it is, and this is what you should do." I've known nazis and white powers, as well as people who burn flags. I don't agree with them, but that doesn't make me "right." Life doesn't work that way. It's up to the individual.
MRR: So you don't tell people what to do?
Mike: No, I don't. I think I make them question their beliefs. They should come out stronger from the experience.
MRR: What is the "Tree Of Life" and what is the "Bridge Of Death"?
Aaron: Tree Of Life is a song about squirrels and trees.
Anthony: Peace, Love and Dirt.
Mike: Bridge Of Death, I think we drove over, and John said, "Yeah" and I said "Yeah," and that was basically it.
MRR: You have a song about Section 28. What is that?
Mike: Section 28 is in England -- it's a clause that was passed saying that no government money can go towards the "promotion" of homosexuality, which is really a bullshit concept. You cannot "promote" homosexuality. If someone's gay or straight or bi that's just the way that they are. They seem to feel if you're giving out AIDS information and you mention anal sex, that's somehow going to make people homosexuals. So AIDS information in England, and in the U.S. (and everywhere), is really stunted because of things like that. The rise of the right wing and the religious right.
MRR: How close do you think people in general are coming to accept homosexuality?
Mike: It's a long, uphill battle, but no one ever said life was easy. AIDS is just the newest excuse for hatred and prejudice.
MRR: What effects have you gotten from Mike's being openly gay in the band?
Aaron: Well, for me, it makes me a stronger person because often in regular life you're not forced to stand up for any morals. You're not forced to think ideologically or to use your mind. When there's something that I'm forced or interested in defending, it helps me to think a little more. To be a stronger person.
Anthony: It gives the band purpose. It gives the band more of a direct point, instead of singing about moshing and being hard. It makes us more emo.
MRR: Why does Go! have football imagery on their EP and on their flyers?
Aaron: Well, I'd like to think that it's just a theme, but it's not. (laughs)
Mike: Excuse me, but the football players that I use, graphically represent forward

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Aaron: Well, I'd like to think that it's just a theme, but it's not. (laughs)
Mike: Excuse me, but the football players that I use, graphically represent forward the south on the way back, but that depends on a lot.
MRR: Do you think that most of America is going to have a large negative reaction towards the band?
Mike: We've started getting some response now that we're playing outside of NY more. Close-minded people, skinheads, nazis.
Anthony: At U.Conn.
Mike: And in Reading, PA. People who don't like what we're saying. I mean, that's gonna happen.
Anthony: Why do they go to the shows?
Mike: They want to mosh hard. They don't want to hear someone talking.
Anthony: About anything.
Mike: They don't want to be bothered. If it (negative reaction) happens, yeah, great.
Anthony: That'll make it much more fun.
MRR: How's response to your record been so far?
Mike: Pretty good. We haven't gotten too many reviews, but the one's we have have been pretty good. I've gotten letters from people who have it who really like it. We've sold almost all of the first 1,000 and we're getting 500 more soon.
Jon: There's been a big twist in the NYHC scene, with CB's closing down and the opening of ABC-NO-RIO. What do you think the future of NYHC will be?
Mike: I don't really think about the scene. If it happens, it happens. If it doesn't, it doesn't. I don't put too much thought into it.
MRR: In an interview with Judge, John Porcelly was quoted as saying "The NY scene is dead," and then somebody asked him about the ABC shows and he responded, "Oh, I hear they're great." Why do those dorks never go to shows? If they complain about the scene being dead, how come they don't come out and support it in any way?
Aaron: The guys in GB, the guys in Judge -- I never see them at a show unless they're going to play the show. There's no room for attitudes in the NY scene. If it's dead for them then it should be dead for them.
MRR: How does Go! see itself in the NY scene? Are you a NYHC band?
Aaron: Absolutely.
Mike: We rule the scene. (laughs)
Aaron: And I think we all try to be active in... being active. In supporting the scene.
Anthony: Very much so.
Aaron: We come down, and we're not just doing it for whatever reasons. We're doing it because we like being there.
MRR: Reality-speaking, Go! will be disbanding at the end of the summer, with Aaron going away to college and Mike moving to California. Is that really the end of Go!?
Mike: Go! is a book with a beginning, middle and end. Go! will stop. Go! can be reached c/o Evacuate Records, PO Box 2176-Times Sq. Station, New York, NY 10108. Our 7"EP, And The Time Is Now is $3 ppd/2 for $5 in U.S./Canada. $5 ppd/2 for $8 overair. Double sided/2-color T-shirts are $7 ppd/ $9 foreign. Flyers are free for a stamp. Our next 7"EP should be out some time in June. Same price. It's called Your Power Means Nothing. We are considering both audio and video live comps, but that remains to be seen. Bullshit Monthly, a NYHC fanzine, is 50¢ ppd, 2 issues for $1, same address.

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CAPITOL PUNISHMENT

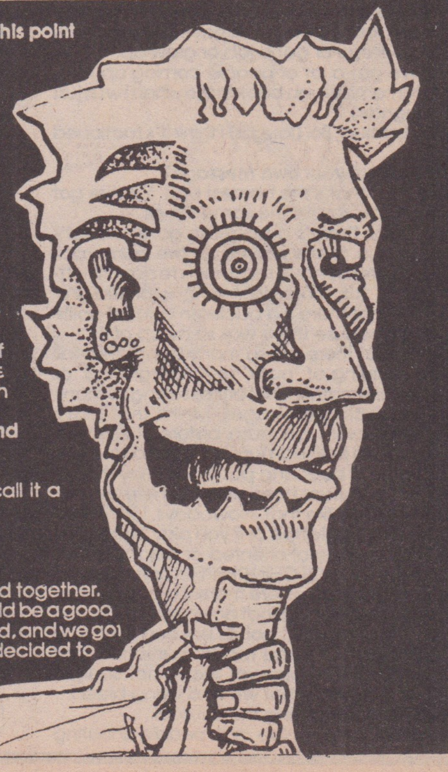
First, a short introduction to the CAPITOL PUNISHMENT interview: I'd like you to meet my good friends, Capitol Punishment, which could be most easily done by reading the following interview that I conducted with them shortly after the addition of their new singer, Harvey Moody. But, before that, I have just a couple trivial facts for you to see.

1. Capitol Punishment formed in 1981. - 2. They live in Fresno, Ca. - 3. Dale Stewart plays guitar. 4. Joceylin Fedrau plays bass. - 5. Tim Biskup plays drums. - 6. Harvey Moody sings. - 7. They're a great band. - 8. They're very cool people.

Capitol Punishment interview by Ken/No Idea magazine.

Capitol Punishment Discography

Title/format	Label	year
Two Party System 7" ep	Stage Dive	1983
When Putsch comes to Shove mini LP	Stage Dive	1985
When Putsch comes to Shove licensed to Destiny Records, W. Germany	Destiny	1985
Two Party 7" (aka "Jody" 7") licensed to We Bite Records, W. Germany	We Bite	1986
Slum With a View LP	Unclean	1986
Slum With a View LP Licensed to We Bite, W. Germany (extra songs & different artwork)	We Bite	1986
Glutton for Punishment 7" ep	We Bite	1988
Zipyerpantsup "Live" in Berlin LP	Destiny	1988
Super Glutton mini LP	Duck Butter	1989
Bulwarks against Oppression LP/CD	We Bite	1990
Compilations Capitol Punishment has appeared on		
Not so Quiet on the Western Front 2 LP	Alternat1ve Tentacles	1982
Meathouse 11 Cassette Compilation	Version Sound	1984
Fresno Cassette Compilation, Hardcore '84	Stage Dive	1984
Cassette Compi1ation	Family Fest	1987
The World's in Shreds 7" Comp. Vol. 3	Shredder	1989
The Thing that Ate Floyd LP	Lookout	1989



MRR: What makes the world go 'round for Capitol Punishment at this point and time?

Tim: gravity.

Dale: Steam and the electric engine.

Harvey: Levity.

Tim: I would say, over all, Harvey keeps the band going because of his undying, fanatical outlook on life and his undying love for this band.

Harvey: My underwear? What?

Dale: Harvey is now going to fill his own shoes.

Harvey: May they rest in peace. Dale put my shoes out of their misery at our last show at the wonderful Gilman warehouse.

Dale: (chuckles) This isn't supposed to be funny.

Tim: It's not.

Harvey: Let me get this out of the way; this is obligatory, I'm sure you've all done this before..."Hi, Mom!"

Tim: In truth, what I just said, I really meant... I think Harvey has sort of made us start to go around again and influenced us to be more intrested in what we do and take what we do more seriously and with more gusto.

MRR: How many millions of years has Capitol Punishment been around and what has kept it going...? Why keep doing CP? What's the point?

Tim: Capitol Punishment has been around since 1981.

Joceylin: Right, we'll have our ten year... well, I don't know if you'd call it a reunion... our ten year tenure party.

Tim: 10 year anniversary in 1991... why, why, why is this band still alive?

MRR: Why did it start in the first place?

Dale: Because we wanted to be like Discharge.

Joceylin: No... it's because we (Dale & Joceylin) wanted to make a band together. That's part of it. Because Dale was in a band before, and we thought it would be a good idea. We tried doing pop originally... we had this little BLONDIE-type band, and we got tired of it because it was boring. And we both liked punk, so we decided to try punk.

Dale: The fun of playing.

Joceylin: Hardcore is a good platform to espouse our ideas.

Tim: I think it's the essence it provides. It presents a certain part of life that you can't bring out in any other way. You can write about it, you can talk about it, you can play about it, but in punk rock, you can write about it, talk about it, play about it, and make art about it all at the same time. You can put out records that are a combination of all of your feelings in a very real and angry way, and peolpe understand it and people look for it.

MRR: What's important about doing a band at this level (self-production/promotion)? Tim: It's cheaper.

Joceylin: Well, we haven't... Tim's been putting out the recent stuff because Dale and I can't afford it any longer. And I guess that ties in with the label we're on, which would be We Bite in Germany because he seems to really like us and have faith in us, and is willing to give us money up front to help record and works with Tim putting out records at the same time.

Tim: It seems to me that the old thing that independent labels can put out whatever they want to. And if we want to put out a record the way that we want to be, then we should do it ourselves. So, having a person in the band putting out the record, then it ends up being the band's record and not the band and the label's record. The person who's doing the artwork and the business stuff is a person that's doing the band. Why do you think Thomas Isslar (We Bite) puts out our records?

Dale: Because he likes our band and because I think he thinks that they at least pay for themselves, and there's the possibility that someday they might be profitable. I don't think that's the major reason, but he is a businessman. He's in business.

Joceylin: I think he likes our message, too. Dale: I think he likes our band, but he doesn't expect everybody else to like it.

Joceylin: The only problem is we don't have any U.S. distribution.

Tim: I've ordered some records from Germany, and when they get to the U.S, they end up costing, like $9. That's ridiculous for the kind of music that it is. It's intrinsic in the music that it should be inexpensive. And when it's expensive people question our motives.

Dale: It kind of defeats the purpose.

Tim: Music for the masses, but only some of the masses.

Dale: The rich masses.

MRR: What's the message for "hardcore" music in the '90s, your own music/message?

Dale: That's really weird because punk rock has changed so much since we first started in '81. Most of the people that were our fans and friends that were in punk rock at that time have moved away or went to college or got a job or grew up.

Joceylin: We get a lot of people coming up to us saying, "I remember you back in '86 when I was just a kid." (laughter)

Dale: Way back in '86! (laughs) I think it's factioned off a lot.

MRR: What about your own message?

Tim: I think that that's the hardest part. You've got so many people saying the same things.

Joceylin: I think there's a backlash going on right now. The music that's played in the punk rock genre doesn't really have that much to do with left-wing thinking. It's more right-wing with straight-edge. I think that there's a backlash against political thinking because there was so much of it.

Dale: I think that there are so many bands that fall under the heading of 'punk' or 'underground' or 'garage' or 'alternative' that are all saying so many different, conflicting messages. I think that that's part of the problem because before, it seemed that if you were a political punk rock band and you also liked to drink beer and party and play thrash, you weren't so unusual. It seemed like there were so many other bands like that. Nowadays, I think that you're either straightedge or if you play thrash you tend to be more metal-oriented or this thing that sounds like the RED HOT CHILI PEPPERS or you've got some kind of gimmick where there's a lot of humor involved... I'm not putting that down; gimmicks can be entertaining, too, but bands like ours that play punk rock and thrash and rockin' punk and that have a political message yet we're not straight edge either... it seems that we're a dying breed.

Joceylin: We're becoming the unusual.

Tim: On one hand you've got people shouting hypocrisy, and on the other, you've got people shouting party pooper.

Joceylin: We're not preachy. We've got a message, and people can take it to heart, but...

Dale: ... but we're not far enough to the left or politically active enough to be considered anarchist. Even though anarchists seem to like us, we're not one of their favorites. The straightedgers don't like us because we drink beer and smoke cigarettes, and the people that like funk don't like us because we play old-fashioned punk rock...

Joceylin: The metal people don't like us because we're not hard enough.

Dale: ... and we don't play enough.

Tim: So who likes us?

Harvey: Nobody likes us. (laughter)

MRR: If an alien from outer space landed in your backyard and came up to you and asked you what kind of band Capitol Punishment was, what would you tell him?

Harvey: I'd play my Kajagoogoo record and lie.

Tim: A punk band.

Dale: A punk rock/thrash band with political overtones... and that likes to party and have a good time... "a good, clean party." (laughter)

MRR: How has the addition of Harvey affected the band?

Dale: A great improvement with Harvey. Not that I didn't like Joe; I liked Joe a lot. He was one of my favorite drinking buddies. But Joe lacked a... I dunno, I could never put my finger on it. Me and Joe talked about it a lot, it's not like were talkng behind his back. Joe expressed an intrest to leave the band for his own good and for the good of the band. I think Joe did a good job as singer, but I do have to say that our new lead singer is more inspired and more exciting. And it makes all of us more excited. We all have a new inspiration for the band. It's like we've got a new band now.

Tim: And there's your daughter's quote that "Harvey brought Capitol Punishment back from the dead." And it's true. I think it's true because when we play the same songs with Harvey, there's a new fire.

Harvey: And I've got some big shoes to Joceylin: Fill your own shoes.

Dale: They're pretty big ones to fill... What? Size 15's?

Harvey: 13, thank you very much for bringing that up, but Joe and Ralph were both gods and they both had big feet, sure. I am very honored to ke taking over in their place.

Dale: I can't really put my finger on it, why the band is so much more fun now, so I can't really say anything bad about the last singer. All I know is that with Harvey, it feels like a new band; it's really fun. It feels exciting. I feel inspired. It's fun to play. The other night when we palyed our first show with Harvey at Gilman St., I wasn't angry at the end of the set. And that's a change for the band as far as I'm concerned.

Joceylin: I think it had to do with the fact that we were close friends with Harvey before he got in the band, and we didn't know Joe very well. That's a lesson we learned.

Dale: I want to say one thing: I think it's better for people to make bands with their friends, people they know and people that they like.

Joceylin: Share common ideas.

Dale: To make a band with your friends that you enjoy hangin' out with and having a good time with is going to make the band fun, and a good time. Whether you're going to be good or not... that's something else, but the reason why people should do a band is to have <u>fun</u>.

MRR: What are your plans/hopes/dreams for the next year and the quickly following near future?

Tim: Write new songs.

Harvey: Right now, I'd like another beer.

Tim: I think a tour of Germany.

Dale: I hate to flog a dead horse, but I'd like to go on having fun/playing gigs with this current line-up. Let's play some gigs right around here. Have fun and rehearse.

Harvey: I'd like to sing until I'm hoarse. My biggest regret about being in the band is that I can't go and see Capitol Punishment play anymore. But I'll get over that.

MRR: Harvey, what's it like going from being a devout fan to being in CP?

Harvey: Well, it's been one of the most positive things that has happened in my life, and one of the two most-surprising things in my life. The other being marriage, because being a confirmed bachelor all my life, going from bachelor and CP fan to being a married singer for CP is rather like—"Where's Rod Serling? Where's Alan Funt?" (laughter) I know I'm being exploited somehow.

MRR: What's the coolest thing that you've heard lately?

Harvey: I have three things. Musically, the new MINISTRY album, what I've heard of it. And I heard a quote that was something along the lines of "life being like a B-movie in that it's pretty good to watch once, but you wouldn't want to have to sit through it again." And the third, really cool thing that's inspired me lately is THE SIMPSONS on Fox network. Thank you very much.

Tim: I'd say, the best album I've heard in a long time would be John Zorn's <u>Naked City</u>.

Joceylin: The coolest thing that I've heard lately is that we're going to be on the cover of MRR! (laughter)

Dale: The coolest thing that I've heard lately is that if you know somebody that's at least 85 years old, there is a possibility that they could have met and talked to someone who was in The Civil War because someone that old now would have been in their 20's in 1935. And in 1935, someone could have been 85 years old and would have been 20 years old in 1865, enabling tham to have been old enough to have been in The Civil War, which happened between 1860 and 1865.

Harvey: This, by the way, is the theme of our next album.

Dale: Another thing, there are photographs of Abraham Lincoln.

MRR: What do you think? (I'm busting down to the lower-level questions now.

Dale: That's interesting because what we think is going to affect how we're going to answer that question because everybody thinks about taking a shit everyday, but we don't have to answer it that way... because we do think about some noble things from day to day.

Tim: I was thinking about something on the way over here and it was very interesting to me, and it cleared up a lot of things in my mind. I was thinking about hypocrisy and activism, and I was thinking about how a lot of people have a problem with listening to left-wing media because it makes them want to do things, but they don't have the energy or the time to do things. They want to be activists, but they don't have the time or the money. And I think that the problem is that a lot of people shun away from listening to or reading that media. I think that the important thing is that when you're affected by that media, it affects the way you think. If you realize it or not, you're having an affect on other people, and in that way, you're being an activist. I think that's the way I justify saying the things that I say to people; the kind of things I think about, and the kind of things I feel about things and... they say, "Well, what are you doing about it?" And I say, "I'm telling you." It might not be a lot, but it's on a small level.

Joceylin: Well, if you think about it, we spend a lot of our time being activists in this band because we are always pretty much busy with it.

Dale: But sometimes I feel guilty being in this band because even though we are mostly busy and always playing gigs... it's like we're getting all the attention, and we're getting "paid" for doing this. Even though it's not coming out on the plus side as a real profit. But we do get dollars fo getting up on stage and getting attention. Sometimes I think, Jeez, I don't deserve all this... I should be doing something that's really contributing, more of doing a job, like taking tickets at the door or doing the P.A. or sweeping up at a gig.

Joceylin: For instance, today, this girl at work asked me if I wanted to help being a part of doing the AIDS quilt. And, I thought, oh, that would be a really cool thing to do, but then I think, oh, I don't have the time. You know, the first meeting was tonight, and I'm here doing this interview. I can't guarantee I'd have the time or if I'd show up, which would nullify me as somebody that they would want. But in my mind, I think, "You really should do something like that." But ...we <u>are</u> doing some good with what we do. What we do makes a statement.

Dale: In rock bands and in the movies, actors, and people who are on stage performing, there is a facade there that the formidable young minds in the audience see it as one thing, but once you are actually doing it, it's something completely differ-

ent because what made me want to learn to play guitar and be in a rock band in the first place has disappeared. Because what has sustained me is something else. Once I got a good, long look at what it really was, I had to change the reasons why I wanted to do it... or I would have to stop doing it because it's not all the glory it's cracked up to be. The most fun thing for me, the most satisfying feeling I have in this band, is the feeling I get with the drummer, Tim, playing.

Tim: We only played what, one out of every four days?

Joceylin: Getting back to the punk rock side of it, I think it was really eye-opening for us to see how much things have changed because it had been a while since we had been out there. I think we were shocked.

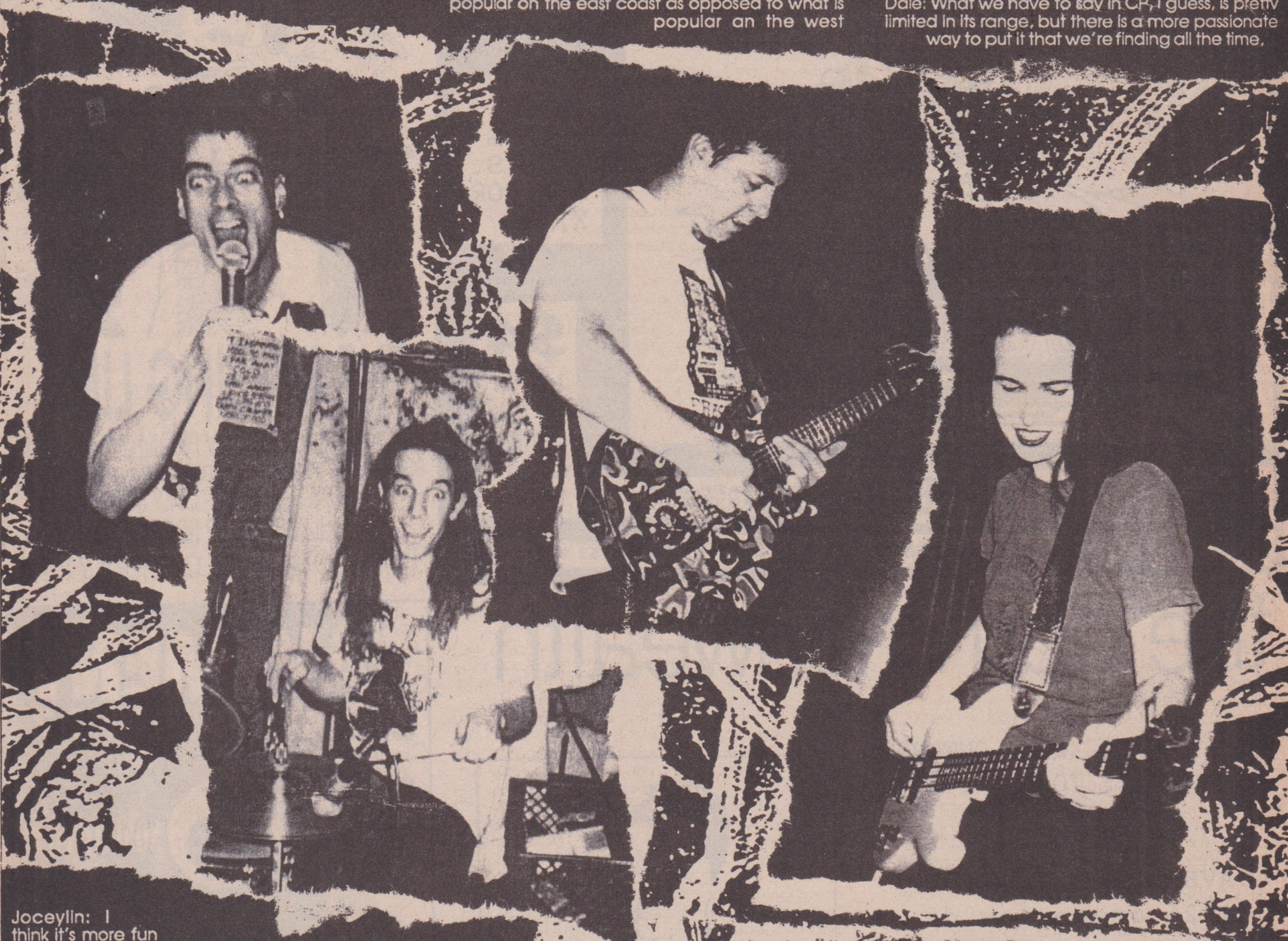
Dale: It had been about 3 years since our last U.S. tour.

Joceylin: Just to see the diversity of the bands out there and the interests of the people and what is popular on the east coast as opposed to what is popular an the west

say what's good about it. I just do what I want to do, what I think is cool, what I feel... I don't know whether it's good or not or why it's good or bad.

Tim: I think the thing I like the most about Capitol Punishment is that it's something that has been worked onfor so long, not by myself, and I've come in and I can get my message out, I can express myself, and people hear it. I think that a lot of what CP is is Dale and Joceylin, but I think that now it's a media resource/outlet for all four of us -- a vehicle for our message.

Dale: What we have to say in CP, I guess, is pretty limited in its range, but there is a more passionate way to put it that we're finding all the time,



Joceylin: I think it's more fun to play in a punk rock band anyways because of all the interaction you have with the audience.

Harvey: It's fun to scream in people's faces.

MRR: Do you have any comments on the tour (Oct '89), about seeing seeing the country, or seeing the scenes, or just any old insights?

Joceylin: I think that if we had been closer on tour, it would have been better. It was a little disheartening.

Tim: I think we learned how to deal with each other. I think that if we go on tour again it'll be a lot easier.

Dale: The tour, for me, as far as the band and gigs, was, overall, disappointing. Not disasterous, but on the positive side, Joceylin and I had some really fun times hanging out with some of the wonderful people we met. And also, touristing and doing some site-seeing: Niagra Falls, Chicago, NYC... it was very much fun. I loved seeing the countryside.

Tim: I think that was the most enjoyable thing about it, seeing the different landscapes.

Dale: I was really impressed with the beauty of Michegan in October, the fall colors, Colorado... I'm always impressed with Nebraska and Iowa and how beautiful and green it is.

Tim: Upstate New York impressed me the most, that little road on the way to Cooperstown.

Dale: Cooperstown, the Baseball Hall of Fame.

coast. It was really different. I think it was good for us. I think it made us look outside our little boundary that we have here and think about what's going on. Not that it's going to change our band, but I think that it's going to give us more motivation to do what we really want to do regardless. I could go on, but I don't want to slag straight edge.

MRR: What makes Capitol Punishment interesting?

Harvey: As a fan, I admire the diversity. And as a member -- this is an aside -- I just want to mention that I've been a vegetarian for 5 years and Tim is a vegetarian, as well, and I want to let people know not to become a vegetarian because I've found out after five years that it's really very silly. I plan on staying a vegetarian, I just don't have to like it. But I'm not here to preach vegetarianism, I'm here to praise Capitol Punishment because I'm still a fan before a singer. Dale comes up with a lot of experimental type songs and different timings. I think the music holds up well on its own. I don't get tired of listening. What were we talking about?

Dale: I find it difficult after 11 or 12 years of playing punk rock music to try to tell you what is the best thing about CP. I guess it's like I'm on the inside looking out, so it's hard to see what's good about it. I think it's up to the people that are listening to it to

a more meaningful way to say the same things that we've said before, a finer way.

Tim: ... revise our thinking, revise our performance.

Joceylin: I think that the message gets better all the time. I think we're becoming more adept. You're becoming more adept at writing lyrics. I think our message is getting sharper and clearer as we go along. I think, for myself personally, that it's become my lifestyle because when we broke up after we went to Europe, the depression that we went through was like losing a child or getting a divorce. And that really brought it home to me how much it really does mean to us to play in a band... this band in particular.

MRR: Well, What would you like to say to put at the end of this interview?

Harvey: Watch The Simpsons, Sunday night on Fox!

Dale: Fuck you, go home, get a job.

Joceylin: If Harvey was going to be a girl, he would have been named Joceylin. I'm going to ask my mother what she would have named me had I been a boy.

Tim: Keep an open mind, and don't alienate anyone... that's the best way to get a point across.

Harvey: Can I go home now?

Dale: Fuck you, go home, get a job!

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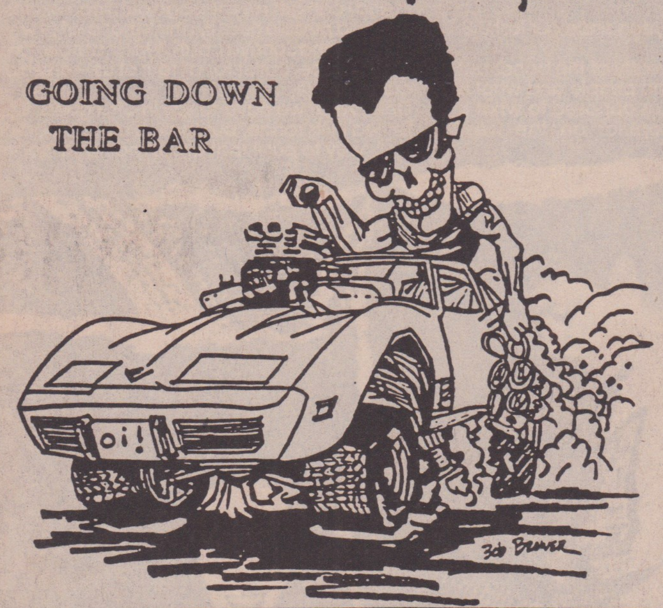

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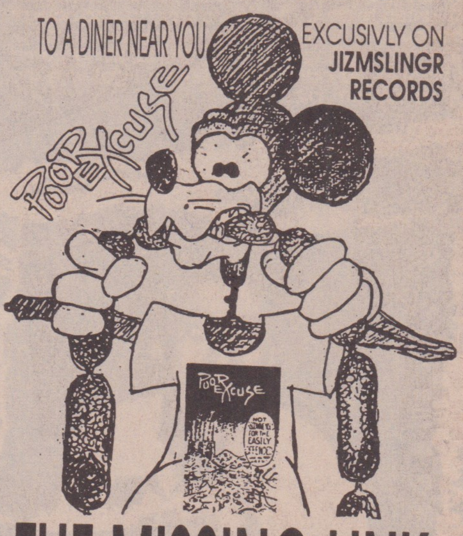

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HIPPY CORE fanzine

Interview by Lance

For what it's worth, I think Hippycore is one of the best underground publications coming out of North America. Consistantly intelligent articles, quality interviews and a lot of fun as well. Beyond that, Jack and Joel are two really nifty guys who've got more to do with punk than the average person at a Youth of Today show. This interview took place during one of the protests at the Nevada Nuclear Test Site.

MRR: Let's start off with the dumb questions that you're reallly sick of. Of all things to name a fanzine, why name it Hippycore? Are you "hippies" or are you "core"?

Joel: Take it Jack.

Jack: Actually the name came from... I used to be in a band...

MRR: What band was that?

Jack: Desecration. At one show, I said something on stage like, "Arizona's only Hippycore" and it was kind of funny. Everyone used to make fun of us because we had long hair. It was more of a funny thing than anything else. No, we don't consider ourselves hippies. I'll speak for Joel in saying we're not trying to trend off with anything. If some of the idealism shines through, that may be something that we're into. But as far as being hippy and all that trendy liberal shit, we're not into that very much.

Joel: I for one will say, we're not hippies at all. When people review us and say, "these are some hippies in the punk movement" ... No.

MRR: It's just funny because you have long hair.

Joel: Well, a mohawk doesn't really mean you're a punk either if you ask me.

MRR: Why start a fanzine? When you're in a band, you get fame, fortune and travel. When you do a fanzine, you get mail. What provoked you to do a fanzine and how long have you been doing this now?

Joel: We've been doing it for about three years. Jack **is** in a band.

Jack: Yeah, I already get all the babes. (*laughter*)

Joel: I can't play an instrument worth a shit. I can't sing. I can't do anything. I'm not really concerned about it. When I want to express myself, I can't really do it in a song or with an instrument. I think the best way I can express myself is through writing and through the literature. That's what I'm really into. I like laying out things. Even though people don't like our layouts because they're sloppy, I like doing them. To me, that's fun. To me, there's a real sense of community. Everyone always says, "punk is shit. The scene is total shit." I just look around. In Arizona, we don't have any shows. So I don't have anything to look at. When we go to shows, I think that's a totally different scene. I think it's a bunch of high schoolers who like to drink beer and run around in circles, which is their scene. But my scene is the people I write to. The people I hang out with like you, Lance. People I hang out with, write with and get to visit on my vacation. That's the scene to me and that's what I get from a zine. I suppose I could get it from a band. But it means a lot more to me from a fanzine. That's what I think the scene is and that's why I do a fanzine.

Jack: Originally, when we started out, I was in a band anyway. I was helping out with other zines and stuff. But I had all these other ideas that I thought were good. I asked Joel, "What do you think about doing our own zine." We were both really excited about doing different things.

MRR: How did you folks meet, actually?

Joel: (*laughs*) It was pretty weird. We met at a Desecration show. I was still in my big metal days...

MRR: Oh really, could we dwell on this for a while? (*laughter*)

Joel: No, only if we can dwell on your metal days, Lance. (*laughter*) Anyway, Desecration was opening up for GBH and Agnostic front.

MRR: Oh really. (*laughter*)

Joel: So there was this weird dude selling t-shirts for $3. I was like, "Wow man, I'll take a t-shirt. You guys were good." So we met after the show and we wrote each other a letter.

Jack: I have to add this. Joel was totally surprised that I saved a shirt for him. It was no big deal but he thought it was the best thing in the whole world. (*laughter*)

Joel: Just by the luck of the draw, we had a class together our freshman year. We started hanging out together ever since.

MRR: Aside from the punk stuff you do, Hippycore is very politically oriented. Do you think that the articles are the real key to Hippycore? Do you think of it as a music fanzine? What to you is the focus? What weighs more to you?

Joel: I don't know. It's about half and half because I'm really into the music and I'm really into the political aspect of the music and the political emphasis of punk. Most of the bands I tend to like are political. To me... I really don't make that great of a distinction. There are some bands I like that aren't political. There are a lot of political things I like that don't have anything to do with music. I think they're pretty closely intertwined with me. I think the political stuff is really important. But I also think it's important to have music. I think our zine will attract people who aren't already anarchist. Whereas some zines are just straight theory, anarchist, radical zines... which are great and I like them a lot. But they don't draw in people that aren't already anarchists. Ours does so I think we serve up feelers for people that are just getting into it.

Jack: Plus, a lot of times for me, I'm totally bored with music-only zines. I don't even look through them half the time. Sometimes even the politically only zines are good but not that interesting. I like to have it where we can put anything in it. It's really varied. This time Joel did a half page article on rape in Arizone. We do columns. For me that's more

Interesting to have a lot of varied things and not only say, "We're only gonna do music."
Joel: It keeps us from a formula. A lot of zines are like, "We can only do this. We have this section, this section, this section and this section. We have to do it all in 40 pages." We do whatever we want. Whatever we're interested in. We write about it. We lay it out. We don't care how many pages. It has to be an even amount of pages and that's about it. (*laughs*) We don't care. This is our vehicle of expression. A big part of our lives is politics and a big part is music. So it's just expressed in the zine.
MRR: Hippycore does seem to have more personality than most zines...
Joel: We try to have a personality and a sense of humor... because who's gonna wanna overthrow the government if they don't think it's boring in America. When you're oppressed by VCRs instead of gun barrels, making change has gotta be fun. You've got to enjoy yourself while you do it. We definitely try to put a sense of humor in what we do.
MRR: Do you think the enjoyable aspect is the reason you do it? Do you do it out of political conviction or because it's fun?
Joel: My opinion is I want to change the world and I wanna have a good time doing it. So I don't make such distinctions.
Jack: It has to go hand in hand or it's not gonna happen. You're never gonna make any kind of changes if you're just dogmatically following whatever rules or ideology you choose. But if it's something your hearts into and it's something you enjoy, then you're right on.
MRR: For technical type stuff, how many do you print of an issue? Where do you get all that done? What is the cycle of putting out an issue of Hippycore? How does the distribution work?
Joel: We do 1,500 issues. This issue was 1,500 and we'll probably stick with that. Fred Woodworth, who does the journal The Match, prints it up for us. If anyone wants to get their fanzine printed by him, he's an anarchist. He doesn't pay taxes. He doesn't fuck with the government in any way. He's entirely politically correct. (*laughter*) PO Box 3488, Tucson, AZ 85722. He's very fair. He's the cheapest one around. He prints our zine. As far as distribution... it's people like you, Lance, and people who will just take our zine. We don't go through official distributors. We just go through friends.
MRR: You're able to get rid of 1,500 copies just through friends and through the mail?
Jack: We deal with non-profit distributors. But we don't deal with Caroline or any of that. To us that's a cop out. We know there are enough people that if you're willing to try and keep in correspondence, you can get rid of stuff in a totally friendly, non-business like way and we've had no problems at all. With the records as well. We had people in Spain, Portugal, France, England, Germany, Holland, everywhere you can think of. There are people out there willing to help you. You've just got to be willing to take the time and not just think, "Oh, let's call Caroline and see if they'll distribute our stuff so we don't have to think about it." This way makes us feel a lot better about what we're doing.
MRR: Speaking of the record label, you started doing records about two years ago. What made you start doing records? What made you want to start a record label?
Joel: We originally wanted to do a flexi and stick it in with the zine. We thought that would be really cool. We just found out that unless you do like 10,000 copies of a flexi, it's just as cheap to do regular vinyl. So we decided to do regular vinyl and we decided to do it as a benefit. So we did "Metal Gives Us A Headache" which was a benefit for a local animal rights organization. From there we've gotten to a point where we couldn't stop. (*laughter*) It's sort of snowballed. The record label pays for the zine.
MRR: So how does that work out?
Jack: Well, theoretically... we lose a lot of money on the zine because we're really committed to having it at a really cheap price. This issue was 72 pages and if you see us on the street, it's 50¢. Which is nothing. It costs more than 50¢ to put it out.
Joel: Close to 70¢ an issue.
Jack: So we lose money on the zine which is fine. So we try to make up for it with the label. We sell records at totally fair prices I think. $2.75 postage paid in the U.S. Hopefully with the "profit" that we make, it makes up for the money we lose on the zine. We wind up even and happy.
MRR: How do you pick the bands you put out on your record label? There are so many bands that are into this sort of scene. It seems really hard to focus on what you're gonna put out.
Joel: We do it with friends. People we know. We have to know at least one person in the band relatively well. We don't do contracts. We don't do any shit like that. It's all based on trust. If you're gonna run an operation on trust, it's gotta be with people you know. So we do it with friends. If we're really into their music and what they're saying. Something that we would be proud to support.
Jack: Joel and I have talked about this. We're doing the label a little bit differently now. We were talking about how predictable records have become especially 7"s. You know exactly what it's going to be. It's gonna be a one-page lyric sheet with a picture of the band jumping in the air.
MRR: Oh, like us.
Jack: Yeah, sorta like you. (*laughter*) No, we just talked about it and there's just all these norms. You do a label and there's these certain ways things have to be done. When you think about it, why do we have to do everything the way it's being done now? We're taking a turn. From now on, all of our releases are going to be theme releases where the band decides on a theme and the hippycore crew with the band get together and put out a really nice booklet on the theme. Express any kind of creativity to go along with it. Poetry. Art. Whatever so it's a kind of cooperative effort on our part and their part. So it doesn't alienate or make us seem like all we're doing is putting up the money and doing all the label shit. This way it will be more of a cooperative effort and I think it will work out pretty interestingly.
MRR: So far, you've only put out 7"s. Is this a format that you think you're gonna stick to? Why do you prefer to do that? Have you ever thought about doing albums?
Joel: The only album I would consider doing would be with Jack's band, Hopeful Monsters. I would like to do a 12" with them. But for other bands, when they do an album, they want promotion, they want distribution, they want to get it into the stores. Which is totally fine. I totally understand that. But I don't wanna deal with that shit because it's not me. It would take all the fun out of doing it for me. I just wanna do 7"s where I can sell 10 to Bill in Poughkeepsie and Julie in Texas. I'd much rather do that with 7"s. It's a lot more inexpensive. We can afford doing 7"s. We don't have to fuck with distributors. I don't want to do albums.
MRR: How do you feel about a lot of bands that sorta got their start on Hippycore. Like Subvert did a 7" with you and now they're doing an album and they're kinda big now.
Jack: That's great!
Joel: That's great. We're not gonna do an album with them because we don't want to mess with the distributors and stuff. We don't want to do all the dirty grunt work on an album. Baz does with Raging Records and the Nemesis people do and that's AOK by us. I can't really see them getting their start with us and then totally rejecting us. Subvert are still doing a split EP with us. It's just something that they have to do. They have no contractual obligation to us. We don't feel like they use us as a stepping stone. We try to pick bands that aren't going to use us that way. Hunger Artist are doing a record with Sammich. That's just their thing. An album is a natural progression for some bands.

MRR: What would you tell someone who was just starting a small record label or fanzine as far as distribution? Probably the most intimidating thing about starting other than getting the money together is what are you going to do when you've got 1,000 records sitting in your bedroom...

Joel: Comb through MRR. Look for people who are distributors. Slowly build up your contacts. Get a Factsheet Five. Send them out to all the zines you think are cool there. Go through Between the Lions in MRR. Just start sending out zines. Start trading records the same way.

Jack: When we started out, we hardly had anything. I knew a few people from being in the band. But relatively little. Now, the Earthrapers comp. came out two months ago and it's already sold out.

Joel: We have about 50 distributors now.

MRR: That must be pretty tempting to just get a big distributor to deal with it all. That's a lot of mail.

Joel: It's not tempting in the slightest. Why should I send 200 7"s to Caroline? We'll sell our 7" for $1.80. They'll turn around and jack the price up to the stores for $2.70. It'll be in the stores for $3.50 or $4. We don't see any of that money. Caroline is making a profit off of the band and our effort. We do the work. They UPS it to some record store? That's bullshit. I'll do the mail order. Why give the money to Mr. Caroline. He can get it through his Rest In Pieces records.

MRR: Let's get into the politics of the magazine. First of all, it seems like your anarchist politics are a lot more refined now.

Joel: As opposed to when?

MRR: Since the first issue I suppose.

Joel: Well, I hope so.

MRR: Do you think that there's some sort of Hippycore ideology? Like a lot of anarchist publications... you'll know what's the Fifth Estate's political line. You'll know what's Anarchy's political line. Do you think that Hippycore does the same thing? Do you think that this is something that has developed?

Joel: God, I don't know. I never really thought about developing a Hippycore ideology and writing a manifesto or anything. (*laughter*)

MRR: No, but Hippycore is pretty unique in a lot of ways. In the way you write and what you write. Do you think that's something that's developed?

Joel: I hope so. I'm very influenced by what I read. I'll read a book and I'll want to write about it all of a sudden. I'm very influenced by what I read if I like the author. I think it's developed. But I don't think there's a strict ideology. I'm an anarchist. My beliefs are strongly anarchist. Anti-patriarchal. I'll go along with that. But beyond that... Something people think anarchy is just one strict ideology. But to me, that's very closed minded. There's government with a million different ideologies under government. Then there's anarchism. No government. There's a million different ideologies and theories under anarchy. For me, anarchism is just the other half. Beyond that other half, there's a whole panapoly of choices.

MRR: Panalopy? (*laughter*)

Joel: A whole broad multitude googles of theories. It's not one strict theory laid out by Mr. Bakunin or by Mr. Chernye...

Jack: Or Mr. Hahn.

MRR: There are certain specific aspects to Hippycore. You seem to be really into deep ecology...

Jack: I think that's more reflected in ourselves. Joel has been interested in a lot of environmental issues. So that's what he's been writing about. My writing lately tends to be about the patriarchy, feminism and sexuality. That's what I've been reading about. That's what interests me. But I think it just reflects what we're into at the time and what we're learning about.

Joel: A lot of times people say, "deep ecologist? Bah, get out of here." I've been reading up on deep ecology. I've read a lot of criticisms of it. Yeah, I'm really interested in it. For me, deep ecology is very simple and very intune with anarchist beliefs. I think it's truly libertarian to believe that humans are not at the center of the Earth and that these rocks and these shrubs have just as much a right to live out their lives as free from exploitation as humans do. To me that's not misogynist. It's not malthusian. It's not racist. It's liberatory to me.

MRR: There are certain aspects that seem malthusian...

Joel: With deep ecology, people often criticize the proponents like Dave Foreman who's a yahoo! And Ed Abbey? He's not my favorite person. He's dead. He said some very racist things. He said some very sexist things. He's a person. He is not deep ecology. The theory behind deep ecology I think is very radical and very subversive. When people attack it, they attack the people and not the theory itself.

MRR: You (to Jack) were saying you do a lot of writing about issues of patriarchy and hierarchy or sexuality or whatever. That's also pretty unique for a fanzine unless they're interviewing Fugazi. (*laughter*) Is this something that you've been studying for some time? Is this something you feel is lacking in the punk scene?

Jack: It's certainly lacking in the punk scene. But it's something that interests me just in general. It's something that's constantly on my mind. I'm taking a lot of classes on gender role development and variant sexuality which definitely prompts me to write about these things. And I get angry at all the liberal feminism. That certainly prompts me to write. Yeah, there's definitely a lack in the punk scene. But I don't think I write because of a "lack." That's important. But I just write about things that are on my mind or that I feel are important. I have a lot of anger when I hear... well, I've told this story 40,000 times. At one of my women's studies classes we had just seen a movie about how all these women were liberated because they could climb the corporate ladder and they understood that work comes first and not the family. They were saying how liberated they were and that just made me sick. To think that people feel that they're liberated because they're spending less time with people they love and more time doing completely monotonous, ridculous work. That just enrages me and prompts me to write.

MRR: Even just in society, the women's movement, or women in general, are very much under attack. Do you think there's any middle ground between liberal or even right wing feminism with anarchist feminism?

Joel: Pro-choice. Fighting for women's reproductive rights. That's something they can get together on and support.

Jack: I just think they need to look deeper into what they support. Some people say it's great that women can work for Exxon and climb the corporate ladder. That's fine and if a woman wants to do that I wouldn't stop her. But people just have to look a bit deeper at the system they're emulating. The system that causes all the violence against women. What patriarchy is composed of. It's the age old story, you can't fight the system within the system. You can't make an unfair system fair for everyone. That's not going to happen.

Joel: That applies to everything. When you talk about Exxon... a lot of people here (the peace camp at the Nevada Nuclear Test Site) say, "Boycott Exxon and save the environment." But why don't you boycott Shell, British Petroleum...

MRR: Cars in general...

Joel: To me that's why I have a lot of problems with environmentalism. That's why I like deep ecology. They (liberals) just look at the surface. "We'll have Earth Day and we'll have congress pass a few more laws to tighten up pollution control so they're releasing one million gallons of chemical waste instead of two." It doesn't work that way. It's the entire infrastructure of the system that's debased and corrupt. You can't go out to the Nevada Test Site and protest nuclear weapons unless you protest the whole structure. Excess capital needs to go somewhere. It goes into making weapons. It's an inevitable part of the system until you see the system itself is the problem and you have to dismantle it. Or you're not going to go anywhere. I think all these issues -- feminism, anarchism, the ecology -- are completely interwoven. I'm very interested in these connections. You can't eliminate sexism or racism or environmental damage or specieism unless you see that they're all deeply interwoven. To destroy one, you must destroy them all.

MRR: So what brings you out to this liberal gathering?

Jack: To hang out with you. (*laughs*)

Joel: To hang out with Lance. (*laughs*) Sometimes you get frustrated. I can count the like-minded people in our part of Arizona on my hand. You grab for straws and do what you can.

MRR: The last thing I wanted to touch on was that there seems to have been a change as far as your attitudes towards violence and the police force...

Jack: Hey, you didn't even read Joel's last column.

Joel: I think we've just been branded as pacifists since we're "hippy" core. Maybe when we first started I was a pacifist. But I've never said self-defense is wrong. I still never say self-defense is wrong. Violence is a question I've been thinking about a lot lately. On the one hand, I don't believe you can have constructive change in violently overthrowing things. Beating up people isn't going to change the world. But on the other hand, sometimes it looks like that's the only way things are going to change. That's by doing some serious fucking shit up. We've always been branded as pacifists. I've never been a cop lover. I've never wanted to stick flowers down gun barrels. I've always wanted to bust those gun barrels in half. It's just something we've been branded as with peace loving, pacifist, hippies. So I don't think there's been a real change.

MRR: Maybe it has to do with those silly pictures of of birds and rainbows...

Joel: We don't even do those drawings! Wayne and Walter do those drawings!

Jack: Yeah, blame them! (*laughter*)

MRR: Alright, any last comments?

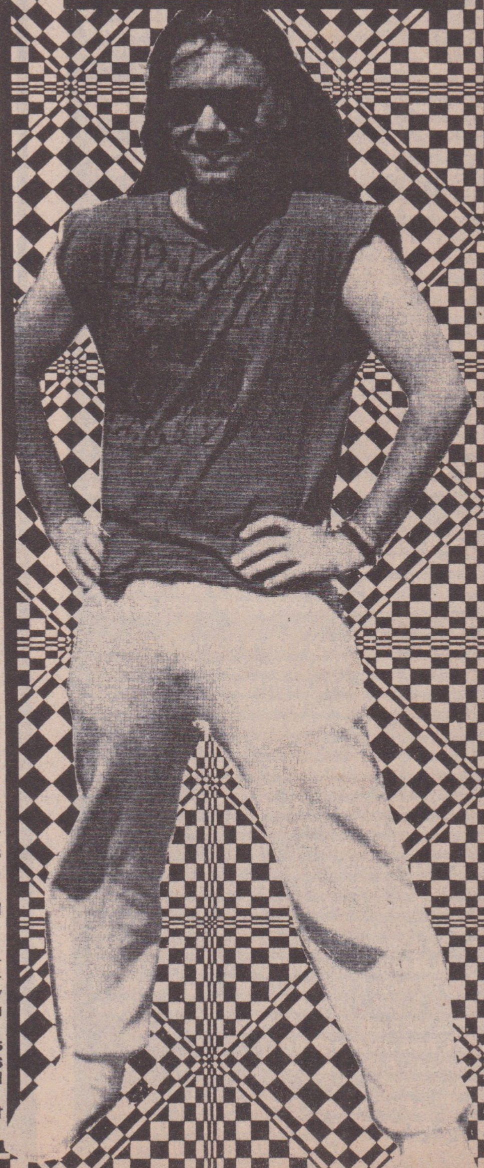
Jack: Let's just rank on people! Let's make fun of Martin Sprouse!

Joel: We feel sorry for liberals. We hope you change your ways before it's too late! (*laughter*)

Jack: We've got a vegan cookbook coming out. We've got Christ On A Crutch/Subvert split 7" and a Pollution Circus/Sins of the Flesh 7" coming soon. My new band Hopeful Monsters will have something coming out hopefully.

MRR: So a lot of stuff. Is that it?

Joel: Lance has Iron Maiden patches on... (*tape runs out*)



JAWBREAKER

On a recent mini-tour Jawbreaker broke down in Newburyport, Massachusetts — a town comprised almost entirely of Morticians and Undertakers. Shows were missed, money was lost, feelings were hurt. The van spent two days up on blocks, as the tiny band grieved patiently by her side. A local statue of a solitary seaman seemed to say more in its inscription than the band could say in this whole stupid interview: "They that go down to the sea in ships." What follows is an interview conducted by the band, with the band.

Adam: I'm a team player and I go out there every night.

MRR: Okay Adam, as a percussionist, what do you think of Lambada?

Adam: This is the part where it says, in parenthesis, laughter. I got nothing on Lambada and it's got nothing on me.

MRR: Blake, do vocals keep you from going off on guitar?

Blake: Yeah, at times they do. There's things that I would like to concentrate on more — sometimes I think a second guitarist would be a really cool thing because there's certain melody lines that just take two. We were listening to Samiam today, just before the accident, and I was feeling kinda small — they really combine guitars nicely. But then the van blew up and — well, that's like question number thirteen, so —

Chris: No, that's question number one for me.

Blake: Okay, well one man's one might be another man's thirteen.

MRR: Why is the album called UNFUN and where is your van and where is your equipment and what happened to it?

Adam: Why UNFUN? Because it was there. Because it feels so good when I stop.

Chris: No, we just have shit luck. We seem to be building up litanies of disaster. Unfortunately it's getting worse each time. One band's breaking point is basically our day-to-day.

Blake: That's where we begin. I think it all ties in to Soup somehow. Tomorrow will be very worse — no, that's not it. Much worse. See, we're even having tongue collisions here. And if anyone out there thinks they've hit the bottom, then you've just hit like the top of some nether-cavern, underwater cavern, that goes a few miles deeper. There's no bottom in sight so don't look for one. Enjoy the fall, it may be all you've got.

MRR: Getting back to the un-structure, Chris, what is the balance of power between bass and van and do the two form something greater?

Chris: Well the bass actually gives me far fewer problems than the van because it has fewer moving parts. I'd say that between the bass and the van most of my time is spent pouring money into one and energy into the other. Soul into both. That's why when the van conked out today I just woke up from a deep sleep and I was willing to nurse it back to health. I tried to fix it. I tried. I took it apart, I ripped down the wheel, I put everything back together that I could, but I failed.

MRR: Adam, how do you do it?

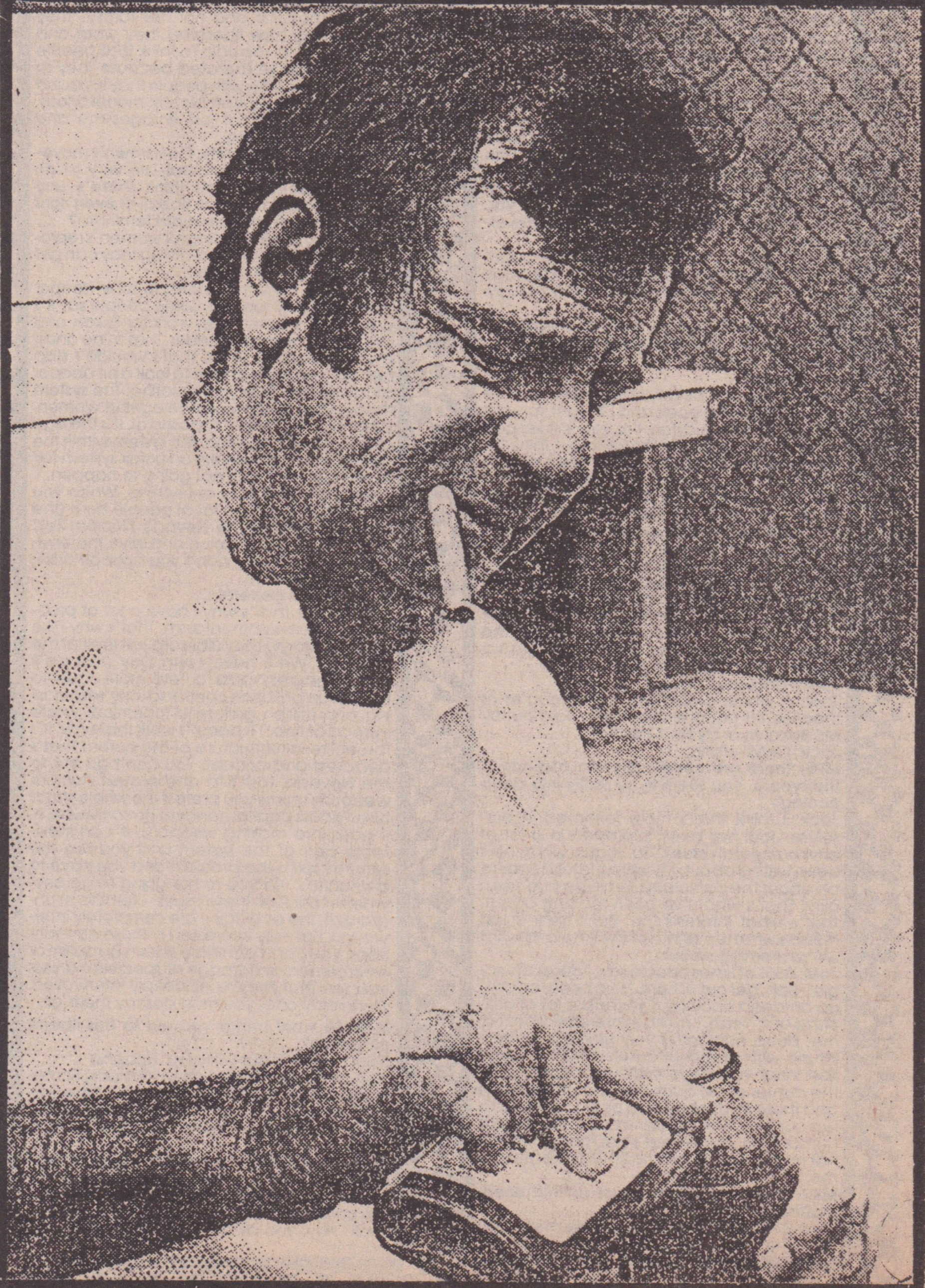
Adam: I honestly don't know—

Blake: Body-tuning?

Adam: That's a little broad. It's more like why do I do it.

MRR: So why do you do it — why are you in a band?

Adam: I've always been in a band. I mean ever since



I've been playing. You can't play drums alone, well you can if you're good enough. It makes me feel good.
Chris: It makes sense. It gives me an excuse to be where I am. In a band you get to meet people — you meet the people. You have a purpose. To fulfill my social inadequacy in part. It's my bliss. It's wonderful, I just lose myself in a wall of sound.
Blake: Yeah, that. It's the best and the worst simultaneously — it's like a whole different school of misery but it's fucking great. I don't know, what can I tell ya, cha-cha? I think everyone should get in a band to answer this question for themselves.
Adam: It seems like a logical progression — if you're into music then why not start playing it. I don't know why there aren't more bands out there.
Blake: Also there's great opportunity for expression now. The world seems to be suffering in part from a lack of communication. There's a lot of well-meaning people who are out of touch with each other. They keep hammering at it but they may quit eventually, just fed up because they're not getting any response or reciprocation from anyone else. In a small way a band can put you immediately in touch with the national community, or state community, or whatever. At any level, it helps.
MRR: Politics? Your lyrics seem more personal, are there specific things your trying to get at as a band?
Blake: Okay, "the politics question," one that has long been put to Jawbreaker. I wouldn't feel comfortable telling anyone where they should come from politically. I think with all of us it's pretty far left, even though we may not necessarily sing about that directly. There's two halves — one musical and one ideological — and I wouldn't want to sell one short for the other, either way. If you can strike a complementary relationship up between the two, where one half enhances the other, then you're happening. Those are my favorite bands.
MRR: In one hundred words or less, to what extent have you suffered today?
Chris: The dull thudding noise the van was making me really hurt, but by then I was so numb from two hours' sleep that I wasn't feeling so much. It just gets better, it just gets better...
Blake: As it gets worse.
Chris: Yeah.
Adam: I just flew out here to do these shows and I just consider myself lucky breaking down in Massachusetts and having to walk four miles to a fucking hotel and, you know, cable. My feet hurt, I got blisters — you know, all my callouses went away when we took time off for school, and now I'm bleeding from all my endings. I don't give a shit — you know, it's great. If this is as bad as it's gonna get then I'm into it.
Blake: Never say die... because you might. This is dedicated to Waterville, Maine because that's the show we missed today. Don't hate us, we're automotive idiots.
MRR: What's your favorite kind of show to play or be at?
Chris: I used to just like hardcore shows. But just the other night we played with the Blake Babies, who are totally pop, and I really got into it. I like it loud with distorted guitar, loud, pretty noise, I don't know...
Adam: I used to like shows where you go and you don't know anyone, and it just scares the shit out of you how good it is and how hard it is. You get that thump going in your chest and stomach, that's always good...
Chris: Yeah, when you're seeing a band you've never heard before and it just makes you go. When you catch a groove.
Blake: When you're feeling scared shitless and you're hiding in the darkest corner of the hall or whatever and you're convinced that everyone at the shows gonna come and ratpack you... and then the singer for the band, or someone in it, says something really off-the-wall and assinine and humorous and it just lightens the whole mood and you have this powerful comedic identity with them and you don't feel so isolated.
Chris: When they make you dance and make a complete fool of yourself even though you were totally neurotic and freaked out by all the people, you just get swept up in it.
MRR: How about shows you play?
Adam: Well, the kind of shows I like to play a lot of other bands don't like. It doesn't really matter to me how many people are there, as long as there's good energy. There was real good energy last night although there weren't many people.
Blake: Try fifteen.
Chris: Yeah, the Anthrax.
Adam: I really liked the response.
MRR: What was the meanest thing someone did to you as a child?
Chris: The entire second grade class chased me through the woods with sticks, all the guys. And I was shouting, "Leave me alone!" And I was saved by a third grader with a rock. But I may have deserved it because I was just a little wise-ass prick at the time. I was getting better grades and I made sure everyone knew it.
Adam: John Ritter.
Blake: In pre-school, at the workbench. I was sitting across from my friend and I said something that must have really pissed him off. So he reached over, he had one of those scaled down little hammers with a metal head, and he cracked me one really hard on the skull. There was blood all over the table, all over me, I had to get taken away. That's why I'm punk.
MRR: If you had the opportunity to sign with a major label would you accept?
Blake: No, because the indie-scene is so fucking major right now, you don't need to. All the majors are sweating now, trying to pick up on the alternative thing. That's the only reason we'd even have an opportunity — because the indies are kicking major ass. Once Neil Young signs to Shredder no one need associate with a major ever again. The Shredder singles club. But seriously, when you can get massive distribution at a grassroots level, then something must be good. If our silly 7" can go all over and we can get cool mail in foreign languages. When we get mail in Swahili we don't even translate it — we just enlarge it and screen posters and trip on it. It's such a cool thing. We read it emotionally.

Adam: It'll never happen.
Chris: I'd like to be able to just do music, so I don't have to work at Scary Tofu and have fuckers swearing at me because I didn't mix the tabouli right.
MRR: Bonus question: what's in a name?
Chris: Well Jawbreaker was an accident in some ways. It just appeared magically on a list of names we were considering and we took it. I think a band name gets to mean more as you get to know the band.
Adam: What's in a name? Well, not much. A name for a band is like a marker so when you're flipping through you know where to go. I think people may get the wrong idea from the name Jawbreaker, but we could be the fucking yellow pages.
Blake: It's true, it's like an index. Contrary to the Newburyport opinion that punk is dead — I stopped someone in town tonight and said, "Hey, do you know if there's any shows around here? We're trapped here and we want to play." And he said, "What kind of shows?" And I said, "Punk." And he looked at me, real hard, and said "I got news, pal, punks been dead for years" and then went on to tell me about Patriot records! And I said, "Okay, bye-bye." I don't live in this country I'm just staying here awhile. So Choke on that.
MRR: Straight-edge?
Adam: A straight-edge is what I find myself using at the Copymat when I'm doing layout for the inserts and covers.
Chris: When I first got into this stuff, I did some really stupid shit — I thought I wanted to be a skinhead. Oh great, now we're gonna get jacked the next time we show up in New York. It does serve a purpose, but it seems like no one's thinking. It's like a club, a conformist non-conformity thing. Too dogmatic.
Adam: Do whatever you want. Be straight, just don't touch me. You know, I'm not a big boozer, I don't take drugs, I just watch a lot of TV.
Blake: It's like, who're you? I'm me, you're you. And I like it that way. I don't want to be you, and I don't want to do what you do. We're nice guys, people like us. We never fucked with anybody. Ever. We suffer, that's our thing. We suffer year round. If you can't handle it, that we're in pain, forget it. It's personal. This music is a product of pain.
MRR: What do you think of Valleri Bertinelli?
Adam: I'm real happy for her. I'm glad Eddie's getting his thing together. It's a whole thing. "Won't you take it like it is, one day at a time..." (Adam does violent rendition of theme.)
Blake: I'd rather talk about Alyssa Milano. We read her biography over at the Woodhaven Apartments in Storrs, Connecticut. It was ghost-written by a wonderful author who also did the Kirk Cameron story. You've got to ask yourself, who's the boss?
MRR: Who's your favorite band that you've played with and what's the worst show/tour you've done?
Adam: Samiam... Samiam... Samiam.
Blake: Yeah, we're really into every band we play with in some sort of fucked up way.
Any band who works hard deserves something. Every show we've played has some personality of its own. As bad as they get, the better they get. With Samiam it was funny — San Jose, us and them, a DJ, and like five drunks, and a couple good friends. Anyone else's nightmare, but for all of us it was great. I think even the drunks had a good time.
MRR: How long have you been together?
Adam: I am NOT together.
Blake: In this line-up for a year.
MRR: What do you do when you're not playing?
Adam: Think about playing, practice. Stress on artwork. I go to school at UCLA.
Blake: I've been on the phone for the last two months. I'm booking our tour for this summer. Everyday I look at my homework, I LOOK at it, and I look at the assignment. And it says, "Paper due...NOW. Twenty five pages." And then I go over and pick up the phone and I call Tennessee and I say, "Hey, what's happening? Looks like we're going to have a really good show this summer."
Chris: I do school too. I'm just trying to get out right now. I do the van. I'm in charge of the Bauer-Buss. My bass' name is Bad Karma Lover.
Adam: Double-benefit for accidental death.
Blake: No salesman will visit you.

Jawbreaker has a new LP, UNFUN, coming in May on Shredder records. Write for info on our fine line of 7" records and discount food. The tour starts in June — East to West. Write! (or yell real loud):

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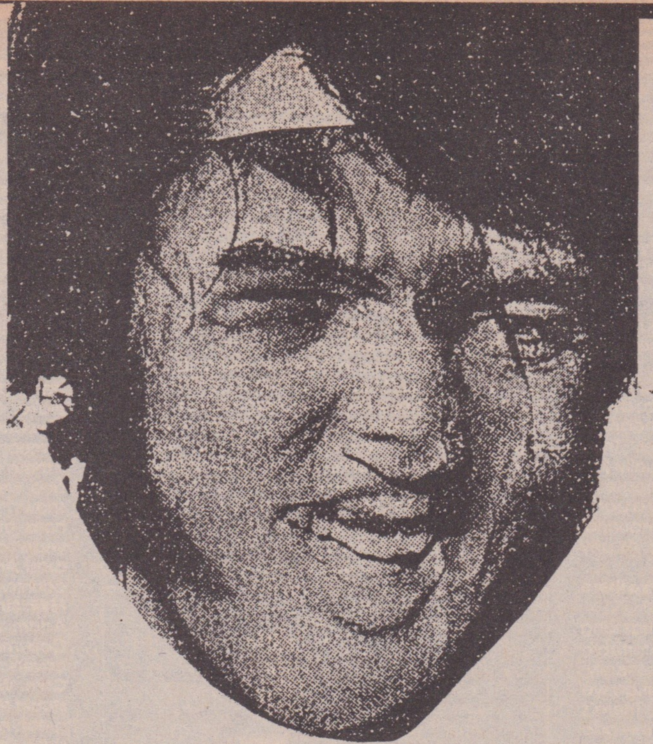

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[naked & steamy]

PB–2 Japan Bashing Vl. 1
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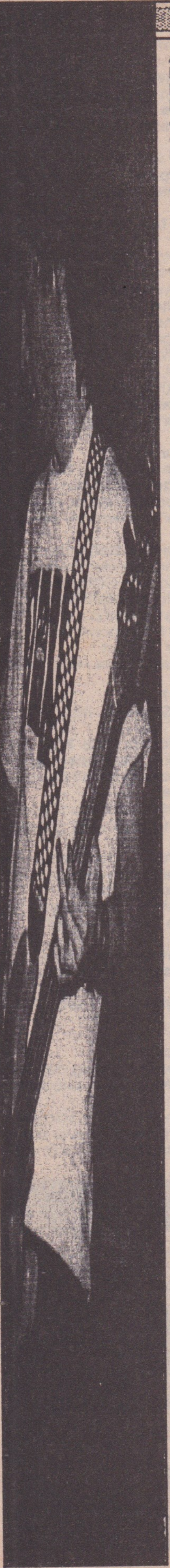
MUDHONEY

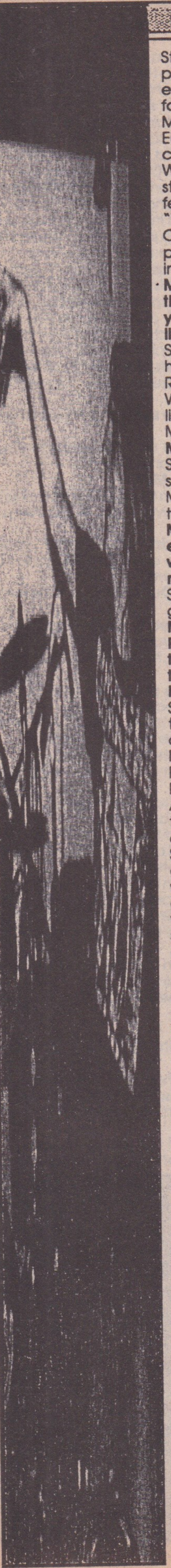
O.K. I know what you are all thinking. What could possibly be said about Mudhoney that hasn't already been written. Well, first of all, I'm the biggest Mudhoney fan on earth. Let's face facts. I can deal with it. To me, the sun rises every morning on them and sets on them every night. I've read every article and interview written about them, and some I liked, some I hated. I especially hated it when the band didn't give straight answers and the piece seemed like a big joke. We discussed this, and if the person conducting the interview knew nothing about the band, regardless of the magazine, it was a joke to them. Well, I strolled in there with an entire notebook full of questions and a 120 minute tape (thank God) which was quickly filled up. I really think these guys have a lot to say, and I pulled no punches while transcribing. A lot of words, thousands in fact, can be said by 5 people in 2 hours and the fact that everyone spoke at the same time didn't help when I sat down and tried to make heads or tails of this. But this is also a labor of love, people. Love and respect. Mudhoney are Mark Arm, vocals and guitar; Steve Turner, guitar and vocals; Matt Lukin, bass and vocals; and Dan Peters, drums. Mark and Steve were in Seattle's now legendary Green River, and are currently still involved with The Thrown Ups. Before that they spent time in Mr. Epp and the Calculations and the Limp Richards. Matt was previously in the Melvins, and Dan came out of a band called Bundle of Hiss. If you knew all that, and you think you know the whole story, read on. Hey, they even surprised me a few times.

MRR: So is it better to interview you when you're drunk?
Mark: Probably...
MRR: So do you guys ever read MRR?
Steve: Sometimes.
MRR: Did you see my Sub Pop piece?
ALL: Yea!
MRR: Did you see my Crime interview?
Steve: The problem is that we saw Crime the last time we were here, and they were horrible.
Mark: Horrible. Some people don't know when to stop.
MRR: Well they did stop for years, but I guess public demand...
Steve: No way!!!
Mark: The show we caught there was nobody there to see them, and it was a two dollar night. So it couldn't have been public demand. On a certain level there is, I mean they must know their records are worth money or whatever, so I guess the problem was that they had already played once.
MRR: So you guys plan on throwing in the towel before then?
Mark: I hope we realize when we suck.
MRR: You guys are harsh!
Steve: That may be...
MRR: I heard from some people that you guys hate San Francisco, is that true?
Steve: No, we don't particularly like much of California, but we don't like much of any city.
MRR: I know L.A. can be tough, and that Green River had trouble there.
Steve: We don't like anything south of Seattle. We don't like Portland, we don't like Tacoma, Olympia is O.K. We don't single out San Francisco at all, there's no added distaste for it.
Mark: It's just your persecution complex, man.
MRR: So where is the best place to play?
Steve: Well, Seattle because we know most everyone there.
MRR: Other then Seattle though, what stage can't you wait to step on to?
Mark: Maxwells.
MRR: In Hoboken?
Mark: Yea.
Steve: Berkeley Square was really fun.
MRR: It was funny when everyone left before Christmas played.
Mark: I guess there are a lot of close-minded, one-dimensional fucks in the area.
ALL: (laughter)
MRR: It must be weird for you guys because, for instance, some bands work all their lives to get into the Fillmore and your first ever San Francisco show was there.
Steve: Man, that place sucked! Why would anyone work their whole life to play there? That's a sad life.
MRR: I don't know, cuz Jerry (Garcia) played there! It's San Francisco, man.
Mark: Well maybe it means something to people in San Francisco.
Steve: It doesn't mean anything to us.
Mark: It's like when we were in England, people were going, "Wow you've really broken a lot of ground getting into Melody Maker and all this shit," and we were like, "That doesn't mean anything to us, because we don't know anything about the magazine."
Matt: I don't feel comfortable playing in a place where they got some guy standing there saying, "Hi! Welcome to the Fillmore" to everyone who walks in. And they got a lounge where they got some band playing... And there's all these posters, and I just didn't like it cuz I got in trouble for stealing pizza!
MRR: Not very punk rock, huh?
Mark: Not very punk rock at all.
MRR: So playing at the Fillmore was no big deal?
Mark: It's just not the best place to play in a town for the first time. It was like, here we are unknowns opening for Sonic Youth in this huge place where half the people — actually 90% of the people — are just kinda sitting there, trying to figure out what's going on, or sitting out in the lobby because they never heard of you. It's just not the best situation to be in.
MRR: Well I just heard that you didn't like it here, and I thought maybe that was part of the reason.
Steve: No, we like it fine.
Mark: It's like anything, when we say we don't like something it doesn't mean that we seriously hate or anything. I mean, there's things about Seattle that suck. There's things about everywhere that suck. But there's probably something about everywhere that's really nice... I mean (holding up a bottle) the glass is half full... not half empty.
MRR: So the name comes from the Russ Meyer movie, right?
Mark: That's where we heard it.
Steve: We never saw the movie or anything...
MRR: You never saw the movie!?!
Steve: Well, we have now.
Matt: We figured we were in a band called Mudhoney, we better see it.
MRR: Did you like it?
Steve: Yea.
MRR: How big of a tour are you on now?
Mark: Just down the coast.
MRR: This is your third time here, how many times have you been across America?
Mark: Just once, but before we went to Europe we played like 10 dates around New York, Jersey...
MRR: That first tour must have been weird because like in Philly, you played in someone's basement, but here you played at the Fillmore.
Mark: That's because we did the second half of the tour with Sonic Youth.
Steve: Hey you're the guy with the wife.
MRR: Well I was, we split up after 11 months.
Steve: Well, your ex-wife then, are we still her favorite band?
MRR: Not since she heard TAD.
ALL: Oh no!
Steve: God Dammit! The fat man wins out again!
Mark: It's a curse to follow in that big shadow!
MRR: I don't know man, there's something about fat. I mean, did you ever see the Necros? The front row was full of screaming women every time.
Mark: We've never quite gotten that.
Steve: Hey Dan! Keep eating! We'll put the drums up front, people will love it.
Matt: I remember Barry (Henssler) telling me, "I don't know what it is, but people just love to watch fat people bouncing around on stage."
ALL: (laughter)
Mark: Screaming Trees man.
MRR: Look (holding up the questions), that was a part of this — tell a funny Barry Necro story. You got to it before I did. Umm... you were in Europe once?
Steve: Twice. We had been to Germany before.
MRR: Early on, huh?
Mark: Even before we toured the States. That was a weird thing. It was like this independent label showcase and since we were both on Glitterhouse and Sub Pop, we were chosen to represent both labels. Even though the only thing we had out at the time was the single. So we went there, came back, and 4 days later we started our U.S. tour.
MRR: So this last time in Europe was really good?
Steve: Oh yea.
MRR: Where all did you go?
Steve: England, Holland, Germany, Italy, France, Belgium, Austria.
MRR: I was getting postcards from Matt from Soundgarden and it was like, "Mudhoney did this-Mudhoney did that." He actually didn't say much about his band being there.
Mark: Well, I think they had a hard time in Europe because they were having personnel problems while they were there.
Matt: I have to tell you the truth — I don't remember much about Europe... or the last five years of my life. I realized today that I'm losing my mind...
MRR: Hey while you're talking let me ask you this: you settled everything with the Melvins, right?
Matt: Pretty much.
MRR: So everyone loves everyone now right?
Steve: We hope so. Of course, we never know what is said behind our backs!
MRR: Actually, I do know what is said behind your backs.
ALL: AND?
MRR: Everything seems cool.
Steve: Well, there was never anything between anyone except them and Matt. There's no reason to drag us into it.
Matt: In some interviews that we did, I said some pretty stupid things that I probably never should have said... but they shouldn't have kicked me out of the band!

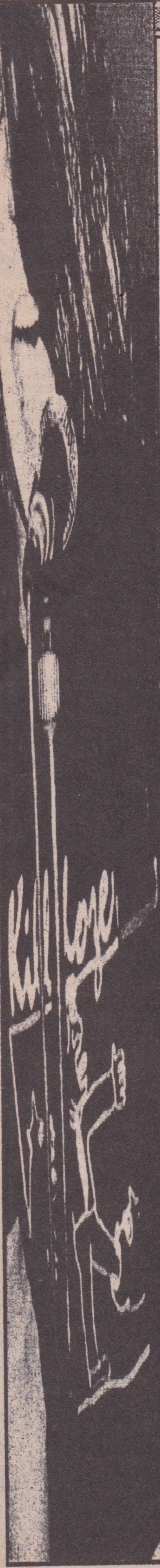
Interview by Mike LaVella



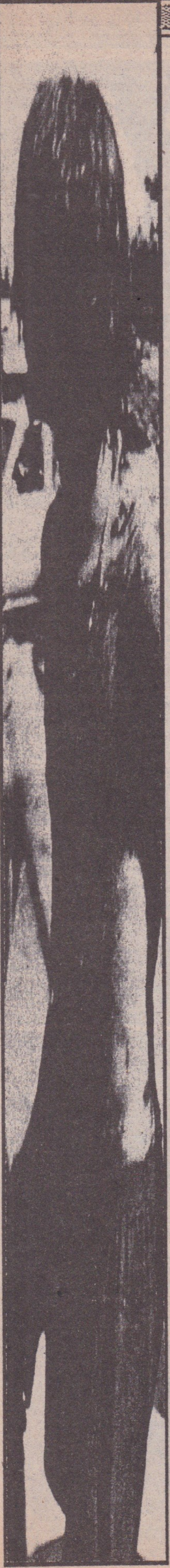
ALL: (laughter)
Matt: I think that me and Buzz just grew apart. We have different opinions and it's better that we aren't in the same band.
MRR: I really like those guys a lot. They seem to be doing pretty well down here.
Steve: They are coming out with shit loads of vinyl. It's a total Melvins onslaught — it's great.
Mark: The Melvins were an institution in Seattle for a really long time, on a certain level. I mean they were never really huge...
Matt: They weren't an institution like Lemmy is.
Mark: No but, hey, give it five years.
Steve: By the end of your stay in the band, lots of people were coming to see you guys.
Matt: Oh yea.
Steve: They were some of the best attended shows.
MRR: (To Steve) What did you do between Green River and Mudhoney?
Steve: The Thrown Ups
MRR: You play guitar and Mark plays drums right?
Steve: Yea.
MRR: Is that still going?
Steve: Yea, in fact we just recorded an album.
MRR: For Amphetamine Reptile?
Mark: Twin Tone, heh, heh.
MRR: So, this question comes from Dave Martin in Pittsburgh. Do you guys wear boxers or briefs?
Steve: This is a point of contention between us because we (pointing to Mark and Dan) are boxer men. Except for the hairless wonder over there (points at Matt).
MRR: Hairless wonder?
Mark: Matt is the most hairless person on earth.
MRR: Let's see your chest (Matt pulls up his shirt) What's up Ted Nugent!
Steve: That's right, he didn't have much hair either.
Mark: His butt is hairy though.
Steve: He could braid it and shit.
Matt: I tried to wear boxers once when I was in junior high and was like, "Fuck this! I can't wear these things," so I put a jock on and started wearing a jock and boxers. (laughter) But now my regular underwear is so streched out because I haven't bought any in years, so it's kind of like short boxers.
Steve: Saggy brownies.
MRR: But you guys...
Steve: Are total boxer men.
Unidentified person: My girlfriend wants me to ask you what you guys wear to bed?
Steve: I sleep in the raw.
Mark: I wear a pompadour to bed.
MRR: So, what are you guys listening to these days?
Mark: Music.
MRR: What, Hugh Masekela? That was music.
Matt: Black Flag, F.U.'s.
ALL: Yea!
Steve: We have rediscovered the F.U.'s! "My America" was a hot record.
Mark: I think the F.U.'s were one of the funniest bands from that time period, and I think that MRR taking them way too seriously was ridiculous and that's about the time I stopped reading it.
MRR: It's interesting that you say that. In the Mr. Epp days you used to read it, right?
Mark: Yea, I did a scene report in the third issue, under a different name.
MRR: Oh yea? What name?
Mark: Craig Joyce.
MRR: Why?
Mark: I guess I didn't want people to think that a person from one of the bands mentioned was writing it.
Matt: When I was in the Melvins, we did a scene report that never got printed.
MRR: Really?
Matt: Of course it was a total joke!
MRR: Well, they probably picked up on that, and that's why they didn't print it.
Steve: I don't know man, it's like when I used to do a radio show, I had to stick around for the MRR radio show and I remember thinking it was odd that these older guys would be interviewing these young bands and asking them their political views and I mean, I do not take the political views of some 15-year old kid seriously. Actually, I don't take any bands political views seriously. I felt like they didn't know any more than I do, but there they were spouting off.
Matt: 14-year-old politicians.
MRR: Well, in some ways, things have changed. I mean, I can go out and interview whoever I want and they print it. It's cool. Also I was the first guy pushing Sub Pop at the mag, but now the Glaser Brothers are into it. Murray Bowles likes you guys, things are changing.
Steve: Well, I still read the magazine, it's comes into Sub Pop and I look at it. It still makes me mad when I read a review of something that I really like but the review is like, "If you're a fan of this weird noise stuff maybe you'll like it."
MRR: Yea, well now if I like Killdozer or something comes in they hand it to me. If Sore Throat comes in they hand it to Chris Dodge. Everyone has their own thing that they are into and it works well.
Steve: Maybe the magazine realized its own limitations.
MRR: But back to the question — what are you guys listening to these days?
Steve: I bought a Bo Diddley record, a Nancy Sinatra, a Jaggerz record, you know "The Rapper."
MRR: They were from Pittsburgh, my home town.
Steve: Really?
MRR: Yea, do you know who Donnie Iris is?
Steve: Sure.
MRR: He was in the Jaggerz and wrote "The Rapper." You should cover it, and then play Pittsburgh.
Steve: I bought The Eyes, a Raw record from 1978. I was stoked about that.
MRR: Ever hear The Users?
Steve: Oh yea, I never heard The Eyes though. I have most everything on Raw.
Mark: I bought the Walking Seeds record, the Swell Maps compilation, a Byrds single and a Scientists record that I bought because I needed like four of the songs on it.
MRR: So it's a mixed bag, huh?
Steve: I even bought a CD! Pebbles Volume 1.
Matt: I've been listening to old AC/DC, Ramones, Motorhead, Ozzy . . .
MRR: What about Seattle bands?
ALL: NIRVANA!
Matt: Nirvana, Catt Butt.
Mark: The Walkabouts are great, when I first saw them I thought they sucked, but lately they are great.
Matt: The Accused...
Steve: Gas Huffer, Beat Happening have a new record out, we're playing some shows with them. Pure Joy put a good single out.
MRR: Who's that one band that has those guys from Big Tube Squeezer?
Steve: Oh, "Love and Respect." I play on that.
MRR: That's great. I like that a lot.
Steve: Really? I play slide guitar on that.
MRR: So you guys have sold more records then any other band on Sub Pop?
Steve: I guess so.
Mark: Even though on the mailing thing it says that Soundgarden is the best seller, but it's not true. We kicked their fucking asses, man!
MRR: So how many "Touch me, I'm Sick" 7"s were sold?
Steve: The first one was 1,000, then 3,000 of the reissue, then it was out of print for awhile; then they made 2,000 more and those are probably gone.
MRR: That's a lot, and "Burn It Clean" sold how many?
Mark: 5,000 advance orders.
Steve: 8,000 total so far.
MRR: That's a lot for a 7".
Steve: The 12" is out in Europe with a different version of "Need" on it.
MRR: From that German fanzine?
Mark: No, that's a live version, this is a different version.
Steve: It sold 6,000 immediately in Europe.
MRR: On Glitterhouse.
Steve: Yea, and they also did "Superfuzz" with "Touch me, I'm Sick" instead of "Need."
Mark: That's why we keep releasing it over there.
MRR: Then in Australia it was issued except with "Sweet Young Thing" on it. Who put that out?
Mark: Au Go Go, we actually haven't seen it yet.
MRR: It looks the same only the lettering is different.
Mark: Isn't it yellow?
MRR: Yea.
Mark: I'd to see it.
Steve: Ed, the singer for The Thrown Ups, did the lettering on that.
MRR: Whose idea was it to do the Slits parody cover?
Steve: Actually, I think it was Charles Peterson, wasn't it?
Mark: Yea, cuz he had that huge poster of it on his wall, and it kinda made sense with the name and all.
Steve: We wanted to call it "Slut." Like the Slits: Cut, Mudhoney: Slut.
Mark: We were going to do the record with the exact same design and all, but we didn't have enough patience, we had to use the photo.
MRR: So where did you get the mud?
Steve: Tad's backyard!
MRR: So you went to Tad's and he had mud?
Mark: No, he had dirt, and we poured water on it. We wore our boxers though.
Steve: We gave Matt some boxers and he put them on over his tidy-whiteys. You can see that he was wearing two pairs of underwear.
MRR: Let's talk about the album.
Steve: We couldn't think of a title so it's just "Mudhoney". Twelve big songs.
MRR: How many were recorded?
Steve: Fourteen.
Mark: The other songs are "Baby, Help Me Forget," which is a song that Mr. Epp originaly did and that is the B-side of "This Gift," the third single, and "Revolution," which is a Spacemen 3 cover.
Steve: Which is the B-side of our next 12" single.
MRR: So how much new material are you playing live?
Steve: A lot.
MRR: Pushing the album a lot?
Steve: It's not all that new, we've been playing some of these songs for awhile.
MRR: Do you like the new stuff better?



Steve: We like mixing it up, playing the same set every night wouldn't be fun for us.
Mark: When we were in Europe, we only had a certain amount of songs. We had the Superfuzz stuff, the two singles, and a few odds and ends like "This Gift" and "By Her Own Hand" and we played those every fucking night.
MRR: You had more then that, you had "The Rose," you had "Hate the Police"...
Steve: Well yea, but we had stopped doing "The Rose" and "Halloween." We still did "Hate the Police."
Mark: We hate the police.
MRR: What started that?
Steve: It's an awesome song.
Mark: It's one of the best tunes ever.
MRR: It's amazing that you even know the song. There were very few of those made.
Steve: Actually a guy gave me the single.
MRR: So it wasn't like Gary Floyd said, "You guys are the greatest — carry the torch." No great story, huh?
Steve: No, a guy gave me the single and I was blown away by it.
Mark: We never met Gary Floyd, but we did see the Dicks in Austin opening for Agent Orange and we thought they blew them away.
Steve: The Dicks were so great. We met Lynn when we played with Soundgarden at the I-Beam. She was really nice and seemed amazed that we did the song.
Mark: We did it at the I-Beam and at the Fillmore, we were hoping that Gary Floyd would be there.
Steve: We really wanted to meet him; he's got the coolest voice.
Mark: Another thing that's really cool about that song is that you can't tell if it's political or not.
Steve: The lyrics are like acid lyrics.
Mark: Total LSD.
Steve: It's like "we were hatched" — Thank you Gary! That's really putting it to the police!
Mark: Sometimes it really comes together, but it's not really linear, or a Crass-type rant.
MRR: What other punk tunes have you done?
Mark: "I'm a Bug" by the Urinals.
Steve: We did a Mighty Caesars tune for our Peel Session. We did "You Make Me Die."
MRR: What else?
Steve: "On Parole" by Larry Wallace, that's a really great song, but I don't know if we could do it that well.
Mark: It's a real kinda bar-rock song, it's hard for me to play those kind of riffs.
Steve: I want to learn a lot of punk rock songs so we could have them to whip out and never get bored.
MRR: What's the story behind "You Got It"?
Mark: I just had this line in my head "You got it, keep it outta my face" and it eventualy got molded into a certain thing that repeated all the time, but a lot of it is pretty loose. Of all the songs it's like the loosest lyrics.
Steve: If you wrote down the lyrics, it would be pretty much just a couple of lines.
Mark: You got it.
MRR: What about "Touch me I'm Sick"?
Mark: It was just that line at first too.
Steve: Our best lyrics are the ones we don't think about.
Mark: That's not true!
MRR: Did you think about "In 'N' Out of Grace"?
Mark: Well they're all thought about. "Touch Me I'm Sick" these days I'm saying some pretty weird shit.
MRR: Do you agree with Bruce Pavitt that there is going to be a big Sub Pop backlash?
Mark: There already has been in a way.
Steve: There are some people who really don't like it, like Your Flesh or whoever. Some people can't get with the Sub Pop thing and I still don't really think of it as a "Sub Pop thing." To me it's like these are our friends, these are the bands we hang with.
MRR: I think all the bands are pretty different actually.
Steve: Well yea, but people think we look alike and since we're all friends and still it's such a close knit thing.
Mark: They're just sad because they aren't a part of the party!
Steve: I don't really see what could piss people off about it, but I think the critics in England will soon say we're totally bankrupt and worthless and etc. and it won't bother me — I expect that to happen.
MRR: You were saying before that you don't pay attention to the British press.
Mark: I never ever did until we started getting mentioned in it, it just wasn't a part of my world.
MRR: Who interviewed you for Spin? Was that like a valid thing?
Mark: That guy was really nice, it was done over the phone. I later met him in New Jersey and he was really cool.
Steve: He understood our sense of humor.
MRR: How do things like that come about? Did he just call you up out of the blue?
Mark: Yea, he called Sub Pop or something, I don't know. There are people working these mysterious things that we don't even want to deal with or think about, on our behalf.
MRR: I think it's cool that you guys would be in Spin but still be into talking to MRR.
Steve: This is a breeze man.
Mark: Rolling Stone interviewed us but they wouldn't print it.
MRR: Why?
Steve: They gave this stupid-ass person the assignment like "interview Mudhoney" and they were like, "Who's Mudhoney?" They didn't know anything about us, the questions were like "What's your music like?, What are your songs like?, What are your songs about?" It's like FUCK YOU, MAN! Fucking listening to it and know a little bit about it before you call us up and hassle us. I don't know what they wanted.
Mark: It was like the "college issue." Dinosaur and Soundgarden are in it. We got bumped because we were just like "you're stupid" to the interviewer.
MRR: You've been approached by major labels right?
Mark: Not that we really know of.
Steve: People always say that. People always know that we've been approached by majors but nobody ever talks directly to us.
MRR: Do you think you want to stay with Sub Pop as long as possible?
Steve: I want to go with Sub Pop as far as we both can. I want to help Sub Pop because that in turn helps me and I want it all to grow. When Mudhoney breaks up I want to have a job at Sub Pop.
ALL: (laughter)
Mark: It'seems like the strongest institutions are the ones that have had time to take root or make a soild foundation and grow from there. Aside from Guns N' Roses, things just don't happen that fast.
Steve: I think the rate we've been growing is pretty phenomenal and the same with Sub Pop and if they can keep up with us...
Mark: And if they can't they're fucking history!
Steve: But they can and so what's the point of going with a major?
MRR: I think that's cool, that's such a punk rock thing.
Steve: Hey, "we care a lot." (starts singing)
Mark: Then they brown nose to some fucking major label to get signed.
MRR: I take it you don't like Faith No More?
Steve: Well, that song fucking sucks. "We care a lot about the people."
MRR: I think that's tounge-in-cheek.
Mark: I haven't heard them with the new singer and stuff but that one record has irritating keyboards and an irritating singer.
MRR: Who else do you HATE?
Steve: We don't HATE them!
Mark: Edie Brickell!
MRR: What was it like playing with Danzig?
Mark: That was weird. During soundcheck he wasn't even there, then he walked down, looked at the stage, which was like three feet high, and he said, "I'm not going to play unless there's a barrier." We were like, "Oh great, we have to have a barrier, are you afraid people are going to touch you?" Anyway, after we played we were splitting to a bar down the street and we saw Danzig come out of his bus with like two security guards to keep people from touching him or something. It's like, "You were in the Misfits, you're so neat."
Steve: They're riding that Misfits thing.
MRR: Is the story about John Lydon true?
Mark: What story?
MRR: Who played with Public Image? You guys or Green River?
Mark: Green River.
MRR: The story is that you spit all over John Lydon's mic.
Mark: No, no no. There was this piece of paper tied down right by the mic that said "J.L.'s mic" and I knew this would bug him so I took my pen and crossed out the J.L. and wrote M.A. Just little shit like that. They had all these keyboards and stuff set up on the stage and said, "We're not gonna move this stuff so just be careful," and we said, "You better move this shit or we can't guarantee you that it's gonna be there when we're done because that's the kind of band we are," and they moved it. We pretty much stole all of their beer when they were gone.
Mark: Andrew, the singer for Mother Love Bone, who was then the singer for Malfunkshun, took John Lydon's wine and poured it all out.
MRR: This was where?
Mark: At the Paramount in Seattle. Anyway he was pouring it out like over the road crew —
Matt: Then you guys threw salami out of their tour bus.
Mark: Yea, it was pretty out of hand. But it was a reaction to seeing someone that you respected at one point turning into something that you imagine that at one point he hated.
Steve: I never respected him at any point really.
Mark: The first three records are great. I saw them a long time ago and it was an amazing show.
Steve: I never thought Johnny Rotten was a really cool dude. I thought The Clash were really cool.
Mark: I can listen to The Sex Pistols more than I can listen to The Clash.
Steve: I can listen to The Clash now, I've gotten over



my Clash "thing."
Mark: I still haven't gotten over that movie they did.
MRR: What? Rude Boy?
Steve: Man, that's nothing to get over compared to "Combat Rock"!
ALL: (laughter)
MRR: Or worse yet, "Cut the Crap".
Steve: I never even bought that.
MRR: Dan, do you want to say anything?
Steve: Dan! Talk about Bundle of Hiss!
MRR: The world is still waiting for that record, it had a Sub Pop number! It was #21.
Mark: That's "Super Fuzz Big Muff"!
ALL: (laughter)
MRR: So where is the record?
Dan: It never came out because the band broke up.
MRR: So why doesn't Hazelmyer put it out or something?
Steve: It's not Amphetamine Reptile type of stuff. It's more like Tad ultra-heavy stuff.
Mark: It's Hendrix jamming with Scratch Acid's rhythm section in a way.
Dan: We went through two million changes and me and the bass player were pretty much the foundation. We knew what we wanted to do, but the final product never came out the way we wanted.
Mark: Which is funny because everything we do turns out way better then we think it will.
MRR: Where are the rest of the members of Bundle Of Hiss?
Dan: Kurt plays bass for Tad and Jamie moved to New York. Tad plays on the six songs of our recorded output that are worthy of releasing.
MRR: What do you do in this band? I mean, do you always come up with your own part?
Dan: Oh yea.
Steve: We all write songs together. We all take credit for the songs.
MRR: (To Dan) But you wouldn't write lyrics though?
Dan: I've never written lyrics in my life.
Steve: The person who sings the lyrics should write them, it just makes sense.
Mark: The other two guys who were in Bundle of Hiss, Jamie and Kurt, were like really heavily into poetry and stuff. They all had English degrees and shit.
Steve: Like Mark here.
MRR: You have a degree in what?
Mark: In English.
MRR: A Masters?
Mark: No, just a regular four-year degree.
MRR: How would you describe your new stuff?
Steve: It's really diverse; we got like total punk rock tunes. We got music for the punk rock kids, we got straight-edge. Then we slow it down and add a funk beat for the rap kids, country tunes for all the country people. So everyone will like us!
ALL: (laughter)
Steve: We have everything from The Velvet Underground to The Stooges!
ALL: (Much laughter)
Mark: It's heavy, but in 20 years people will think it's cool.
Steve: So give us the low down on MRR.
MRR: What do you want to know about MRR?
Steve: It always kind of amazed me that it's still around... I mean, there have been issues that I totally loved. Like the issue with all the punk rock collector singles on the cover.
MRR: Tesco Vee wrote that, he also loved "Super Fuzz Big Muff." I saw a review in Forced Exposure I think.
Mark: It was in Your Flesh, Jimmy (Johnson) reviewed it for Forced Exposure.
MRR: I think it's cool that he is listening to you guys.
Mark: Us and Abba.
MRR: Punk rock.
Steve: Total punk rock. Have you seen The Dwarves?
MRR: Umm...
Steve: Go see them! They are the most punk rock band that I've seen in years! I mean as far as weird nerdy freaks piss off, spitting, swearing.
Mark: It was like, "I was born ugly...FUCK YOU!"
Steve: It was the punk ideal. I know they started out with '60s punk, which is one of my favorites.
MRR: The Haunted 1-2-5.
Steve: Yea, all that shit. And it was so good that they started out like that and then freaked out on a punk rock binge — total '77 arggghhh!
MRR: Who put the Lame Fest together?
Steve: Sub Pop.
Mark: It was like, "Hey Johnathon, let's get an all ages show going in Seattle" because we had no idea how many people who were under 21 would come to see us because we really never had an all ages show in Seattle before. It's hard to get them up there. So they setted up with Tad and Nirvana. I was kinda hoping that it wouldn't be all Sub Pop, but that's the way it worked out.
Steve: It would have been really cool to have some band like The Nights and Days that isn't really a part of our "group."
MRR: Some Velvet Sidewalk...
Steve: That would have been great! I saw them with the Go Team, they were really good.
MRR: So, the Lame Fest was really well attended?
Steve: 23 hundred people.
Mark: Totally sold out.
MRR: Doesn't that make you think that maybe you should do more all ages stuff?
Steve: Oh yea! We've been playing more small towns in Washington and we'll take all ages shows if we can get them. It's really important. If I was a teenager in Seattle I would be really frustrated. I used to go see shows when I was a kid and there's no reason why they shouldn't be able to do that now.
MRR: Where were you seeing these shows?
Steve: The first place was the Showbox, from like 1980 to 1983. I saw The Circle Jerks, PIL, TSOL, Black Flag...
MRR: What was the first band you were ever in?
Mark: The Limp Richards, right?
Steve: No, The Ducky Boys!
Mark: With Stoney!
Steve: The Ducky Boys were Stone Gossard (of Green River, later with Mother Love Bone), me and another guy who played drums. I went to this weird private school my senior year because I was kinda fucking up in regular school. So my parents said I could go to this other school so I could graduate. It was a weird hippie kind of place. I met these metal dudes there, and I was totally Mr. Punk Rock: big ol' boots and skinhead and shit.
Mark: And they were like Alice Cooper and Motley Crue.
Steve: They were into Motley Crue's first album and stuff. They had little shag haircuts like Rod Stewart. Anyway, for the first half of the year we hated each other but the second half of the year we got to like each other because we were all really sarcastic and like they would try to put me down and I would match them banter-wise and so we got to be friends. Anyway we got this band together, The Ducky Boys. We played "Louie Louie" and we played "Dr. Love" by Kiss. I had never even really heard Kiss and they played me "Dr. Love" and I though it was really funny so I learned to play it. And those were the only two songs we ever played.
Mark: And the singer never sang.
Steve: The singer was afraid to sing at practice because he had never sung before and was embarrassed. So all we did was instrumental versions of "Louie Louie" and "Dr. Love"! (laughs) and check this out — I didn't even have a distortion box. This is my roots: this guy that I was working in a restaurant with used to be in bands up in Vancouver. Punk rock bands like Bludgeon Pig. He used to wear tutus and shit and he asked me if I was in a band. He could tell cuz I was bald and stuff and he started telling me about his punk rock history. He asked me what kind of equipment I used and I said, "Peavy guitar, Sun amp," and he said, "Do you have a distortion box?" and I said, "What's that?" I was going like "clink-clink-clink (to the tune of Dr. Love)" I couldn't tell the difference. So he gave me a Super Fuzz. So that's where the Super Fuzz comes from.
MRR: And you still have the same Super Fuzz to this day?
Steve: No, that one broke and I bought another one and that's the one Mark uses now.
MRR: And you use the Big Muff.
Steve: Yea. Fuck! I just got a Mosrite Fuzz Rite which is what Davie Allan of Davie Allan & The Arrows used.
MRR: So are you going to do "Blues Theme" now?
Steve: We may as well do an entire '60s punk set now. It's the '60s punk sound.
MRR: So you went from the Ducky Boys into The Limp Richards?
Steve: Yea, Mark was already drumming in that band. It was kind of the brother band to Mr. Epp. Really nerdly weird people, the art spaz side of punk rock.
Mark: You see, these were people who weren't a part of the Seattle punk rock scene.
Steve: Like total suburban losers. People with thick glasses, bell-bottoms, those kind of people.
MRR: Good people to get hooked up with...
Mark: We weren't into punk rock because it was cool.
Steve: We were into punk rock because we could scream and yell and rant and rave.
Mark: It wasn't because of like, "Hey man, Johnny Thunders, let's get hooked on junk in a year." It was like, "Blahhhhhhhh!" (laughter)
Steve: I was always into like punk as the bookworm's revenge. People who were beat up and now they're up there rockin'. So it was like, "We're not total nerds; we're on stage and you're watching us. Fuck you!"
Mark: The whole attitude in Mr. Epp the whole time was just pretty much "Fuck you."
MRR: Mr. Epp was from when to when?
Mark: 1980 till 1984.
Steve: I joined in 1983.
MRR: What's the story with what you said at the Danzig show?
Mark: The posters for the show said "the evil genius behind the Misfits returns" so during our show I said, "I'm the evil genius behind Mr. Epp! Ha ha ha!"
ALL: (laughter)
Steve: That was so funny, I was doubled over.
MRR: (To Steve) The funniest thing you ever said was



"Blue Cheer" over and over between songs at the I-Beam.
Steve: Well I was hoping that they were there! Or at least that people would recognize the pure genius of their first two records.
MRR: So what happened after Mr. Epp?
Steve: We were Limp Richards still.
MRR: Both bands were still going the whole time?
Mark: Yea, Darren decided to quit Mr. Epp and so everyone else did. Todd, his brother, Smitty — so we were like let's try to get a new band together.
MRR: Do you guys know Friday?
Mark: Yea, Stephanie.
MRR: She said she saw you guys on a bus looking through the paper for potential band members.
Steve: Could be.
Mark: We were pobably trying to figure out who we could get.
Steve: We weren't sure if Alex wanted to drum for us.
Mark: He was drumming in Spluii Numa...
MRR: He was drumming in what?
Mark & Steve: Spluii Numa!
Mark: We saved Steve from being in a band that had like two kinds of songs, G.B.H. or Social Distortion.
Steve: But it was good in a way because before that I had only played "Louie Louie" and "Dr. Love"! Anyway I played guitar in Limp Richards, Mark played drums for awhile, like two or three shows. Swallow's drummer was sometimes a drummer and sometimes a guitar player...
MRR: So it was a free form kinda thing...
Steve: It mostly revolved around the singer Dave, who was one of the most amazing singers I ever seen. He was like, if you heard Milo singing "I'm not a loser" but had never seen him then tried to imagine what the guy singing the song looked like. This guy was like flair pants that were totally falling off, with a big plastic comb in the pocket — probably the biggest nerd I've ever met.
Mark: The essence of punk rock.
Steve: What punk rock should be, people who don't fit in. Not people dressing up, but people who are already weird up there going "Blah!" I mean, that's a lot more frightening to me. If you see people who look like "rock" people on stage you go, "Oh, a rock band."
Mark: It's like "they went to the rock shop and bought their rock uniform."
Steve: That's not punk rock. Punk rock is about total rejects.
MRR: So you two basically started Green River?
Steve: We knew that we wanted to stay together...
Mark: There was this band that moved out from Montana called Deranged Diction, this hardcore band. They were on some Mystic comp. or something. Anyway, they had this bass player who was really into SSD and jumped a lot and we were like maybe if we talked to this guy we can talk him into playing with us...
MRR: This was who?
Mark: Jeff, the bass player for Green River.
Steve: Check this out, instead of just going up and talking to him, I went out and got a job at the same place he worked!
MRR: Man, you guys were desperate to get something together.
Steve: So I got to know him for awhile and after a bit I was like, "Hey Jeff, me and Mark are getting this band together and ..." He was like, "Get real! You guys can't even play!"
Mark: He had seen Mr. Epp and he hated us. For one thing sometimes it was just a wall of feedback. He actually once said, "I've seen Mr. Epp and I think you guys were probably playing pretty cool stuff but I couldn't hear a note you were playing." Todd had this huge bass amp, and I just had a tiny Peavy backstage, so me and Steve couldn't hear anything so we would just start playing anything...
Steve: We would get lost, I mean our rhythm was not the best and after a certain point it wasn't even there. I'd be playing a riff and after awhile I'd forget what the riff even was and just sort of go into a solo.
Mark: In a way you could call it a cross between Flipper and Minor Threat.
Steve: It was fast, but so fucked up, kind of like The Thrown Ups only faster and louder.
Mark: It was really a mutant thing.
MRR: Everything The Thrown Ups do is totally spontaneous. How does it alway work out so well?
Steve: Because now we've been playing together for so long it can't help but work out, sort of. It's Mark on drums and me on guitar and we can look at each other and just kind of know what's gonna happen next.
Mark: At least in terms of rhythm and stopping and things like that.
MRR: How often do you play with The Thrown Ups?
Steve: Every six months or so.
MRR: And everyone shows up, all your friends?
Steve: Well not everyone, not really that many people like The Thrown Ups. On record, I think it's really good and sometimes live if you're in the right mood.
Mark: Some shows really click and some shows are like, "My God, I can't believe we're still doing this."
Steve: In the studio it's always really easy and I think it comes out really good. It may never get as good as the last record again.
Mark: In a way we should kind of hang it up.
Steve: It's even better that we don't, in keeping with The Thrown Ups motto of totally fucking with everything. Just keep getting worse and worse.
Mark: Like Crime!
MRR: The first Green River record has been reissued; is it something that you would listen to if you weren't in the band?
Steve: Some of the songs are really cool, like "Come On Down."
Mark: I haven't listened to that record in years.
MRR: How did you first hook up with Bruce Pavitt?
Mark: He moved up from Olympia even before Green River, like during Mr. Epp. He lived two blocks from me and he would come over to my house and I would play him like the first Fang record and he would review for the Rocket and things like that.
Steve: We really had a big influence on Bruce Pavitt.
Mark: It worked both ways, we would be like, "Bruce, here's Void" and he would play us like whatever.
MRR: Pell Mell.
Steve: Yea, he was really into them.
MRR: Who actually put out the Green River 7"?
Mark: It was going to be Sub Pop but he was kinda like I'd rather do a 12". So he helped us with it but mostly we put it out. Homestead wasn't happening anymore...
MRR: How did Green River get on Homestead in the first place?
Mark: Initially, Bruce Pavitt got The U-Men and Green River on Homestead.
Steve: They were interested in The U-Men first though.
Mark: They were great.
Steve: Like before their first EP came out they were amazing. If a U-Men show was happening, everyone would go cuz they were like the band and their shows were the happening.
Steve: If you think about "cool" — John Bigley and the drummer were it. The definition of cool.
Mark: Like I'm Lou Reed, I'm Sterling Morrison...
Steve: ...I'm James Dean, all rolled into one for your local entertainment.
MRR: What, they wore suit jackets...
Steve: Beatle boots, tight black pants, they were just fucking cool, period. You could tell from day one, like we were not the cool people, they were the cool people. We were the people into hardcore. They were the people who were not into hardcore; they were into old punk rock and things from the past.
MRR: Every city has that separation; in Pittsburgh, The Five were the cool people and we were the hardcore kids.
Steve: We always got along though. No problems. But you could tell that it was a different thing.
MRR: When did things start going bad in Green River, I mean (to Mark) is it true that they wanted you to take singing lessons?
Mark: Yea, that's true.
MRR: That's so fucked. I think you have one of the coolest voices ever!
Mark: Well, I appreciate that, but I don't know if that's true.
MRR: C'mon! For what you're doing...
Mark: For what I'm doing maybe, but I'm working within my limitations and they wanted me to go beyond that.
MRR: (near hysterics) To what?!?
Mark: To lots of money.
MRR: But you two remained friends though.
Steve: I remained friends with all of them. It was never like "Fuck you, your music sucks." I mean who cares what musical tastes are?
MRR: When you get down to it, yea.
Mark: You told me later that when you quit Green River you fully expected me to quit too.
Steve: The last few practices I was putting my foot down saying like, "I just won't play this song." When I quit the band it was just so horrible.
Mark: When Steve quit there was kinda like a self-examination in the band.
Steve: And they got so much better.
Mark: And that is when "Dry as a Bone" happened.
MRR: My favorite Green River record.
Steve: "Dry as a Bone" is the best one.
Mark: After Steve left there was a desperate fight for me to push it into weirdness and it wasn't happening.
MRR: It seems like Mudhoney got started almost immediately after Green River broke up.
Steve: Mark called me up on Halloween 1987 and told me that Green River had broken up, and at that point I had been playing with Ed from The Thrown Ups and Dan our drummer – I was going to college at that time.
MRR: Did you graduate?
Steve: No not yet. Anyway, Mark called me up and was like, "Guess what? Green River broke up," and I was like, "Uh-oh, guess I'm going to be in a band with Mark again."
Mark: And the rest, as they say...
MRR: ...is history.

POLSKA MALCA

Text By Gianni/Translated By Mrco

In the dark, wet places, known as "Dom Mladih" has borned the first and at the same time the last Rock'n'Roll band from Krsko, which has a lot of success and which creates their image... POLSKA MALCA. That was on the 15th March 1982. The evolution of the band can be divided on three periods.

<u>The napkins (1982-1984):</u> The initiator and the founder was Gianni, who still insists in the band. He started on a vocal but he is now playing bass. Without him Krsko would be world-knoun only by nuclear reactor. The first guitar was Marko who, although he had a bent for heavy-metal and "Rasica" pullovers, did his work in Polska Malca very well. Gianni's throat is soon replaced with Andrej-Vidi, a HC maniac. Because of Marko's problems with his amplifier, his tarted a solo careere and he was replaced by Igor-Punky who instead of plectrum used a chain and hi didn't know the guitar should sometimes be tuned (a real virtuoso!). At the same time into the drums bumped Igor-Zvad (Beast).

In the 1982 was recorded the first demom, recorded in "studio" of "Delavski Dom - Krsko" where were after two songs chased away. There was recorded the first sgng called "Anti-Humanost (Anti-Humanity)". The name of the band which comes to the fore nowadays, simply warns, that snack at us will be soon as those days on Poland. Of course for those who are out of this managed to create an anti-state element, the name has a mini of snack on field: bread, piece of bacon, onion etc. (a word game with POLSKA: 1. adj. Polish 2. adj. of a field).

In the time when Polska Malca was still in the napkins a majority of rock bands, which were the scene and a life in Krsko, became comercial or split up. Polska Malca was although the indignation of majority the real refreshment and the only reanimation at that time. In the beginning the band met some problems which appeared at the origin almost every new band who is different from the others and doesn't want to sell itself on the terraces of the hotels (equipment, a playing places, shitheads). This band did never confess the authority although the pressures from everywhere. The band stubbornly and successfully pushed through all the problems. But if we are going into details, we could write a scenario for another 2000 Carrington's "Dinasty".

<u>In the shorts (1986-1987):</u> Gianni return from the army in the May 1985 and with Vidi formed a new line-up. On the guitarr returned Marko and on drums Uros. In the March 1986 as the support of Inferno we got really good critics and the band started with full power. But not for a long time. Vidi left the band which is now a trio until Punky return from the army and started to sing. There was a lof good gigs and a lot of fun. Marko "suddenly" disappeared in the army in September 1986. A farewell gig of the band without guitar was in front of Metalka (Ljubljana). In the November 1986 a new line up: Gianni-guitar, Uros-drums, Coh-bass, Samo-vocal 1, Punky-vocal 2. The music changed a lot, there are a lot of rhythm variations (2 bass drums), nearing to the crossover, altough this doesn't have a lot the same with the bands which were in the trend. Lyrics are written by Samo. A great gig with G.B.H. (as a support). On the 24th of May 1987 a farewell gig of the band in Krsko and the day after another in Dobrovo (Goriska Brda).

<u>In the trousers (1987-????):</u> Gianni and Uros are searching, searching until they don't find Bojan who was a man who wore band in trousers. The line up is now although three different kinds of people stronger than ever. Suddenly has been found .the three men whom a music means anything on the world. Relation to work becomes professional. With a hard work Bojan came from cantauthorism to hardcore. Marko had the oportunity to return but he rather went to anonymous. Soon a HC is not a HC but it becomes more experimental with their own expressions. The vocal becomes estraged except in a few songs. The music becomes more and more instrumental. Unfortunately the conditions are still not so they should be. The ways are slowly opening but it's hard to deal with bussines and music at one time. We need a good manager, who would be as the fourth member of a band.

In the last line-up there were a lot of gigs which left very nice consequences on the numerous mediums. A lot of critics were above the expections because on these gigs we had very bad conditions for playing (equipment, tune technicians, relations to the band...). We were met with sympathy by audience. Polska Malca is frst of all a club-band, so gigs and festivals as "Novi Rock", "Poet Rock", "YURM" etc. didn't have some special impressions, but they left very good publicity. Who saw Polska Malca on these festivals and he liked that, he should be sorry for gigs in Maribor, Celje, Rijeka, Sempeter, Ljubljana etc... Till now Polska Malca played with: NoMeansNo, Rapeman, Dinosaur Jr, Oh Dev, Extrem, Crime & The City Solution (Novi Rock)...

We want to present our music around the world. If there is someone inetersted about our music, let us write and we'll reply with all pleasure. Also we will accept all the gig invitations. Altough Polska Malca works for eight years, is to world public unknown band, because there were never any money for studio so we didn't appear on Yugoslav comp tapes and vinyl.

We have now the newest demo, but we ran out of money and the final productions has not been ready yet. But listen to the tape, perhaps you would like it?! <u>Please contac</u>: Gianni Kovac, Humekova 15, 68270 Krsko, Yugoslavia.

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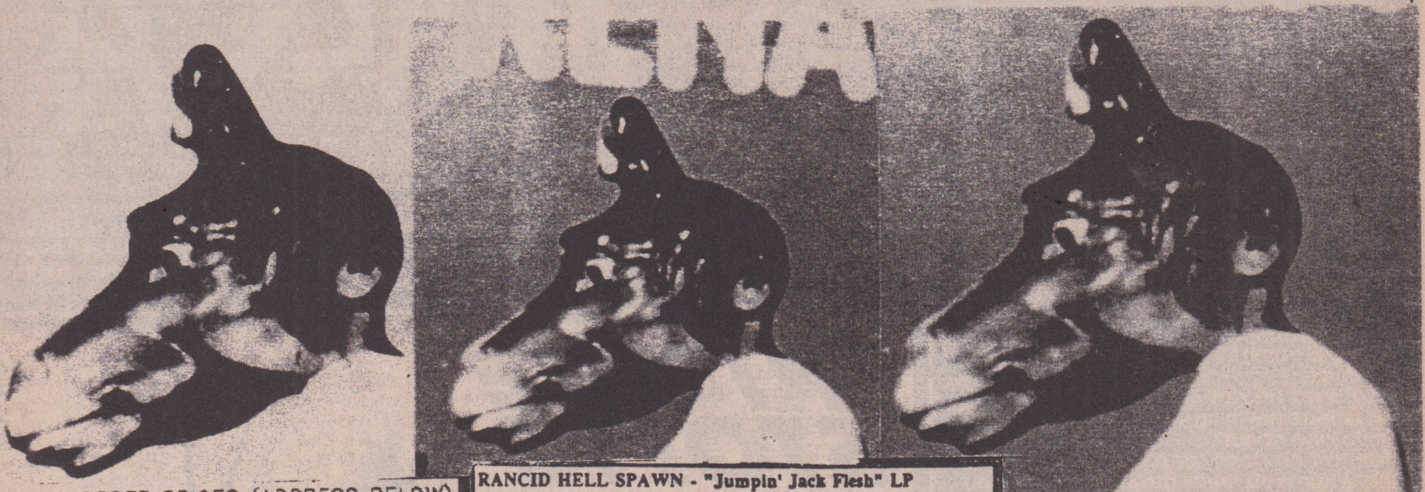

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Interview by Al

What kind of images does the name Richie Stotts invoke in people's minds? I think inevitably the universal image would be one of a large man, over six feet tall, in a tutu and black bullet bra, with a blue or silver mohawk. And there's no denying that that image would be Richie Stotts. Sometimes an odd image is all that performers have to offer and that's why they die out eventually. Then there's Stotts.

The man that sits before me is no "fad freak." He's an accomplished musician with a lot to offer. Right now, although half shaved, his hair is white, not blue. He's wearing jeans and a sweat shirt and no bra (I assume!). On the shelf above his head is a lovingly framed picture of Mr. and Mrs. Stotts, mom and pops. I went to his apartment for the interview not knowing what to expect and not particularly caring if I was disappointed. I wasn't!

MRR: Is this damn thing working?... Give me a few words.

Richie: Jack and Jill went up the...

MRR: Is there anything you want to stay away from talking about?

R: No. I mean I really don't give a fuck.

MRR: When you were growing up did you think you were a little more fitched in the head than the other kids?

R: I grew up in a really small town in upstate New York called North Salem. There was one store in the whole town and that's no lie. I used to listen to music with my friends and go crazy although there weren't that many places to go crazy. A wild night was, like, driving by and knocking mailboxes off their posts. I started playing guitar in high school. I loved the hard stuff like Hendrix, Mother's of Invention. I went to college for two years and quit. I didn't like it!

MRR: Did you start college with any direction?

R: No. But I learned to play guitar better there because everyone plays guitar in college. That's when I decided that I really wanted to play guitar and the only logical step seemed to be to move to New York and give it a shot. I must have been 21. The punk thing hadn't really started here yet. Sort of like the Dolls were ending. But then Patty Smith and Television came along and I found a kind of rock and roll I could really relate to. These bands inspired me. So I was here for the whole beginning.

MRR: What year was this around?

R: '74, '75. Then the Ramones were around and the Sex Pistols came over.

MRR: As far as The Plasmatics go...

R: When I met Wendy she had a manager, Rod Swenson. I was playing in another band at this party and Rod came up to me and said he really liked the way I played and he wanted to form a band with Wendy singing and me on guitar. All we would have to do is write the songs and he'd finance it all. I said fine, great. One thing led to another.

MRR: What happened to the rest of your old band?

R: The band was called Numbers and the singer is still my best friend.

MRR: Were the tutus and black leather bras his idea, or was that just you being you?

R: It was such a long time ago and I haven't talked about it in so long. Basically, it was the environment we were in. We had no real plan. Wendy was, you know, kind of crazy at the time. I asked myself what I could do to keep up with her. You just start thinking of things. I think I wore the nurse's costume on stage as a goof one night. I was really nervous. I thought Jesus, this is stupid! But it got a great response. Everybody in the band liked it and all wanted to do something weird. Once you get clicking it's easy to start thinking of more and more things. Like silver hair. Then one night I saw "Taxi Driver" and I said, "Oh shit! Now everybody's gonna be walking around with a mohawk within a week." As if because I saw the movie everyone was gonna run out and get one the next day. But that's what I thought. So I did it right then so I could be the first one. At that time it was a real fucking hassle to walk around like that. There was just nobody around the city like that. Now, for the most part, it's become a ridiculous fashion thing.

MRR: So it was all just you being you.

R: Yeah. People ask why. Well, why not. You're in a band. You wanna have a good time. And it was a really heavy band. I feel we were more than a rock band. It was like a hard theater thing. We were what we appeared to be. We went out across the country from places like Alabama to Winnipeg, Canada.

MRR: How'd you go over in places like Alabama?

R: Well, when we did Alabama it was near the end. We were on tour with Kiss. Basically, the band was such an assault. People would come but they were never really sure what would happen. We never had a bad time. It was never a really bad scene. And if someone couldn't take it then too fucking bad. Who gave a shit, you know?!

MRR: Any times when you pushed people's acceptance levels over the edge?

R: Naw! Well there was the time in Milwaukee with the police getting out of hand and beating Wendy up. But that's a long story.

MRR: I remember seeing the Plasmatics on that TV show "Fridays."

R: They don't have much of that kind of thing anymore and I kind of miss it. MTV is cool but it's so overproduced. You don't get to see what the band's really about except that they're about big money. And that they're very produced. A lot of people get upset and complain about bands like White Lion and shit like that. Well who gives a shit. If they're out to simply make money, fine, that's none of my business. And if people want to buy it... well... people eat McDonalds hamburgers and that's terrible food. So is it really so surprising that people buy White Lion? And I don't mean to put down White Lion. They do what they do very well. They're a commodity. Lots of money. Ten years ago, 20 years ago, bands didn't even know what they were doing. Now it's all figured out. It's like the TV or movie industry. At the time we were doing it it was great. We went to Europe and had a lot of fun. I loved the band. We made some money at the time. Not as much as we could have cuz we were constantly spending it on cars and stuff rather than holding onto it. But at the time it perpetuated itself in the sense that we could keep putting out albums the way we wanted to and could pretty much do anything we wanted to. I don't see many bands being able to do that these days. It was five and a half years of a great time!

MRR: Now I know you have a great-looking beat-up old pick up truck, but where are the rest of all these cars the band bought?

R: Bits and pieces of them are hanging in the living rooms of nutty people. Or they're in junkyards somewhere. Nutty fans used to rip off the doors, bits of the engines... I know one guy who had the front hood of one of our cars in his living room as a sort of art piece... it looked really cool. Money was spent on cars and TVs and production. A lot of it was just spent crazily. When I walked away from the band I didn't exactly have a lot of

money. I don't make any money off of it. I have to work.

MRR: What do you think about bands coming out today and what they call the "scene"?

R: I've always hated the "scene." Even in the Plamatics, I barely ever hung out. We'd rehearse five days a week and then I'd usually just come home. We were so busy, I remember once we did the Tom Snyder show in the afternoon. Afterwards I came back home with my girlfriend at the time and it was such a big thing to do it that we fell asleep and missed the whole damn thing. It was all happening so fast. I'd go to shows and shit, and I still just never got in to hanging out on the scene. And what is the scene anyway? It's constantly changing. First it's the punks, then it's the rockabillies, then it's the bikers. But there's a little more than looking cool,

going out and getting drunk. At this point I'm more interested in working to get my new band off the ground. As for the new bands that are coming out now... I'm not saying that I'm untouched by this, but it seems like almost all of them are trying hard to recapture something that's already happened. And it's good to draw from your roots. But I feel like there's something missing. It has a lot to do with where the world is at. Years ago, amplifiers were new, electric guitars were new. I mean I don't want to sound like I'm really old or something, but when I was young it was considered cool to be able to read and understanding was respected. I probably shouldn't say this, but some people you meet these days, you have no idea where they're coming from. To me, being educated/understanding is a big part of music. Music should make you think. It seems sometimes to be on such a pure entertainment level. It doesn't mean anything. The music I'm really talking about is the meaningless pop music that's selling out to middle-America. Of course, there has been some great meaningless pop music as well, so... But I think music should make an impact. I mean whether or not you bought a Plasmatics album, you knew about us!! (The phone rings -- I swig a tallboy.)

R: My bassist Zippy (formerly of the Mentors) is coming over.

MRR: What caused the Plasmatics breakup?

R: We did the last album. Now my manager and Wendy always get pissed off when I say this but it's the truth. We were working on another album and they wanted Gene Simmons to produce it. I mean I think Kiss was cool and all, but I just don't think that Gene Simmons is that good of a producer. So we worked on it anyway for about six months. Then all of a sudden they said we're gonna call it Wendy O' Williams instead of the Plasmatics because of the connotations that the name has with the public. So basically what they wanted to do was go solo. I just said that's it, you know! I didn't talk to them for a really long time because there was a sort of bad feeling there. But I called them up last Christmas when I did a show with the Ramones. I asked them if Wendy wanted to come down and sing a song and it was really cool. Wendy came up and sang "Masterplan." It was weird. We sort of set things aside. But it's like when you break up with your girlfriend. There are just some things that are inherently different. I think it was too early for us to break up. I feel the band should have kept on going. But that's how it is. It's over and it will never be again. (Zippy yells up; Richie throws down the keys.)

MRR: With King Flux are you trying to pick up on the spirit of what you had back then?

R: King Flux is a four piece. Markie's gone (Markie Ramone was the first drummer), on guitar is Billy Hillfiger, Kevin Dedario is on drums, Zippy on bass, and me on lead vocals and vocals. We wanna make music that's simple, clear and powerful. That's all.

MRR: What's inspiring the music you're writing right now?

R: I don't know. Sort of weird things inspire me. I think the music I want to create is like... for instance, listen to Bob Dylan's lyrics, which I think are amazing. You don't need to ask him to explain them to you. He may have actually just been bullshitting on a piece of paper, but it makes you think of something. That's what I want to achieve.

MRR: Staying away from categorizing your music with a label, how would you best describe the music that King Flux is putting out?

R: The music is definitely hard. It has a punk/metal edge. But I don't want it to fit into a category. I want it to be "King Flux music." The best bands, which is what you always have to strive to be, don't have labels.

MRR: Motorhead is classified by some as pure metal, but...

R: They're not!!! I think Lemmy's lyrics are great! They're simple, about life experiences. I consider them just a rock and roll band. Sure they're partly metal. So was the Who. So was Hendrix. I think all good rock has a metal edge. To me metal is just guitars loud and shit. It's formula metal that I can't stand! (Zippy comes in; we all swig a tallboy.)

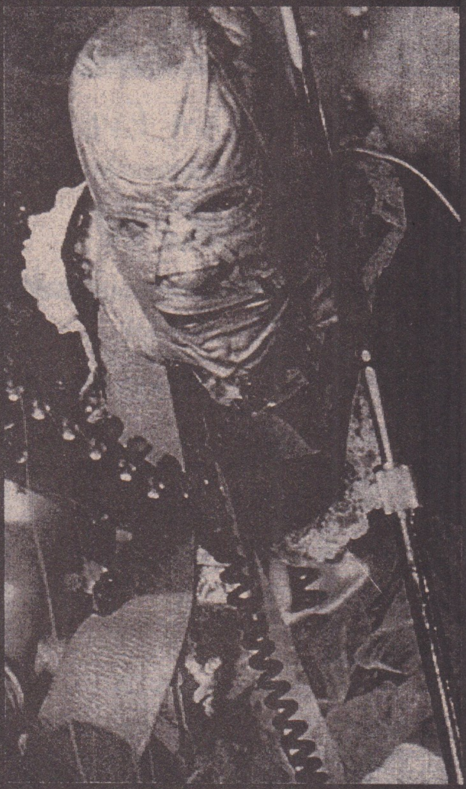
Unfortunately, here is where the tape ran out so I lost a lot of talking and laughing with Zippy who's really funny. But later on in January I went to see King Flux at the Pyramid. It was hard to talk with Richie downstairs because he was surrounded by girls and that's no lie. He was his usual, soft-spoken, mild-mannered-reporter self when I left him downstairs. But when I saw him next on stage he was a very different animal. At first his honest eyes gave away his nerves a bit. After all, I think this was only his second show out as King Flux. But once he started playing you could see the change—he was back in his place.

There was no controlling bassist Zippy on stage. He was all over the two square feet that the Pyramid stage allowed him. Tongue wagging, bass stuffed in his crotch, winking at the girls in the front row. He's a good bassist as well beyond the image. The drummer's head didn't stop thrashing about once during the show. He was a blurry mess of wild black hair and flailing arms at the back of the stage. In comparison, the guitarist looked like part of a lounge act. But he was good too, and every once in a while he'd let loose.

Just Richie's presence alone is impressive as a front man. The whole band is talented and they seem to achieve or come close to Richie's hopes of producing "King Flux-hard-to-categorize" music. Although it is obviously strongly influenced by metal, and the crowd that night was a metal crowd, there were songs like "Incest Politics" that included some bits of strong reggae. I would have liked to hear a lot more of that since it was really well done.

They obviously needed a much larger stage to move around on. I hope they can get a more varied audience so they won't become classified as metal.

It seems that this go-around, Richie is also more concerned with the quality of the music rather than being a hard theater act. But whether you bought his records in the past or you do in the future, chances are you know about him.



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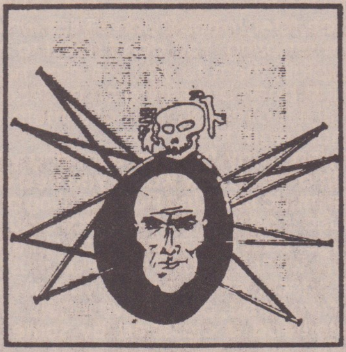

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CANTANKEROUS - EP

Good debut. They gots that So-Cal sound with tinges of NY mosh thrown in for good measure. After a second listening, I really dig this one. Almost like old, old STALAG 13. Maybe not. I can't compare them to anybody really. CANTANKEROUS rips. O.K.? (CD)

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NEW BANDS

LOST

LOST are fucked. Erie, PA's finest means nothing to you, and rightfully so. Shameless mix of rock/Punk-metal with slice o' life lyrics...potential yet to be realized. Interview by C. Haulfield with singer B. DiPlacido.

MRR: Do you have a record label?

L: No, not yet. I used to be very big on saying "the best bands put it out themselves". And I still believe that—look at the genesis of SST, Dischord, etc. for proof. But coming from nowhere. Playing your heart out, and having trouble getting shows and getting recognized because you're not signed, even though you've got more to offer than a lot of signed bands...you begin to see the awful need for a label. **MRR: Not to mention money.**

L: Yeah. Donald Trump says in the end, the dollar talks, and you can hate it all you want. I know I do it s true. I'm amazed we're yet to lose money. I 'm awed that our E.P. nearly broke even with no advertising...the very little money we make goes right back into the band, but most bands probably do that so who cares?

MRR: You have a new bass player?

L: Yes. Our third. We lost our first to acid—Bob, if you're out there man, get the Bold record and start today. You can do it. We lost our second to pot and the married life and now we got Jim. He's great. Once, during a lucrative stint with the U.S. Army, Jim was physically destroyed in Hawaii, by a Samoan skinhead because he was wearing sneakers instead of Docs. Is that a punk tragicomedy or what? Jim fucking rules.

MRR: Do you read?

L: I read at red lights and stop signs. I like Steinbeck and Fitzgerald and the stuff that T. Skellie floats my way.

MRR: No fanzines?

L: Of course fanzines. Fanzines are strange. The bigger ones are now getting diversified, you can open a Flipside and read interviews with everyone from Vision to Lubricated Goat and LaVella's putting more rock in Maximumrocknroll.

MRR: Those your favorites?

L: No, I have no favorite fanzines. I just read whatever comes my way. I would have to say I do look forward to Suburban Voice, Dagger, or Forced Exposure alot, but the monthlies are absolutely necessary. I read lots of smaller ones., too.

MRR: Lost's future plans?

L: Lessee, we're recording a six song 12" at the moment, printing booklets for our next record, practicing and writing alot, and having a song on a Panx compilation coming out very soon. Of course, we have shows scheduled as well.

MRR: Where?

L: Penn State. Fredonia. Cleveland, and anywhere that willl give us gas money to do our thing. We play hard and we play cheap, and our booking number is 814-899-1699, ask for Brian. Booking is a pain in the ass, time consuming, and costly, but rewarding too—like anything worthwhile. Anyone with booking advice could call me collect, cause I could use it.

MRR: Why should anybody write to you or call Lost Merchandise?

L: Because I sincerely believe our bettter songs are non-contrived, original, and good—I ,think we're worth hearing, but by no means should anyone take my word for it....

LOST/ 777 Nagle Road/ Erie, PA 16511

We are 'Die Schwarzen Schafe' a German band founded in August 1985. Line-up: Alex (bass) Armin (vocals) Dani (drums) Gerd (guitar+vocals). We think that music is the best medium to tell you about our thoughts. Our music is hardcore with 77 influence. We make lyrics about the human distress. The experiences we got by the human society,love songs because we thought that love in our hearts had the same importance as politics in our brains. In summer we will released our first lp. Write us if you like. Contact: Armin Heitmann/ Friedrichstr. 110/ 4000 Düsseldorf/ West-Germany.

NEW BANDS

SPINNERS

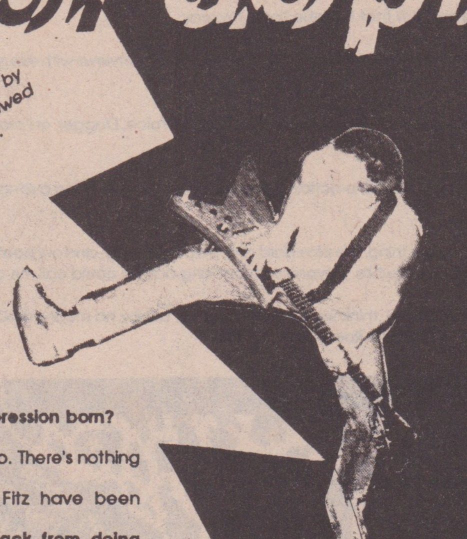
We're punk

You! Look into my eyes
Cause we're crazy
We can do whatever we want
Cause we're punk
When the last day come
We'll die one by one
Life's like a dream
You never know what it's mean
Please come to near me
I'm crying can't you see me
Mother hear my voice
I haven't got any choice

Spinners formed in early 1988 with Zuhal "Suzy" (guitar), Yasemin (bass), a drummer and a vocalist (their names aren't important). Now we are three girls in Spinners: Zuhal "Suzy" (guitar and vocals), Yasemin (bass) and Demet (drums). Make music in Turkey is very difficult, being an all-girl punk band is more difficult, because people can't understand you and your aims. I want to mention that our big helper is Sencer (our friend) and then some members of the band Headbangers from Istanbul and also some rockers. Our songs and some lyrics are written by Sencer.

fitz of depression

Fitz of Depression were interviewed by mail by Jay Devitt at the end of February. Those interviewed were Craig-drums and Mike-guitar and vocals.



MRR: Why and how was Fitz of Depression born?
M: Cuz we were bored.
C: We were bored with nothing to do. There's nothing to do in this town.
M: Lack of better things to do. Fitz have been together two years June of '88.
MRR: What's been holding you back from doing more shows? Are you guys unhappy with the present Olympia scene?
M: Nothing. We've been playing lots of shows here and there.
C: We played Seattle with Last Gasp and Aspirin Feast. We've traveled far and low, and skinny and thick. And thin or somethin... I think, maybe?
M: Yes, it's really boring here!
C: That's why we started a band. If you're lucky you might find a party to go to, but if I were you I wouldn't come here.
M: Help us get out.
MRR: What are your favorite bands?
M: Melvins, Nipdrivers, Tales of Terror, Devo, Kiss, Nirvana, Louis Armstrong, old Black Flag, The Freeze and THE MELVINS!
C: Minutemen, Devo, early Beyond Possession, Police, that's it. I like music in general. RKL, and that's it.
MRR: What's your favorite sport?
C: Basketball.
M: Hockey, beer guzzlin'.
MRR: How would you describe your music?
C: Come see us.
M: You gotta see it to understand. Punk... but you gotta see it.
MRR: Have you ever imagined living off the band -- do you think it's possible?
M: Fuck no, don't make no money playin' punk. It would be nice if it bought our beer and paid our rent but that's not possible.
C: Uhmm....Yea, we'd have to wear spandex and get lots of hair and rings, etc. We're just here to have fun.
MRR: What's your opinion on growth in Olympia?
M: No opinion, it stinks here!!! Too many buttrockers.
C: It's the Capital of Washington, no one wants to move here.
M: Smart choice.
MRR: Have you ever been arrested?
C: No, I'm not punk.
M: I guess I'm punk, I've been arrested about 3239 times... just kidding, only three times. All for drinking -- a guy can't drink a brew withnut getting hassled by the pigs.
MRR: What's more important, lyrics or the music aspect?
M: Both, everything I write has meaning behind it, it's not a message... it's just somethin' for me to, uhm, just for me.
C: I think the music is more important myself because I don't sing, Mike does. I'm sure Jim would say the same thing if he were here.
MRR: Future plans?
M: Yea, lots of plans, but we need money for recording.
C: We hope to have a record out soon after the recording. It's been a year and half since we recorded in a studio.
M: Any donations or labels that want to help us out would be greatly appreciated.
MRR: Closing comments?
M: We do weddings, barmitsva's and funerals... especially funerals.

T-shirts available for $6; make checks and money orders payable to Craig Becker or Candy Stoddard.

Fitz of Depression/ 325 N. Pear Apt. I
Olympia, WA 98506

INTENSE MUTILATION

I was recently granted the opportunity of interviewing New York's own Intense Mutilation. The band has just released their first LP entitled "Safe Sex". The LP is out on New Renaissance Records in the US and on SPV outside of the US. From the title cut (about having sex with a safe), to "Rent a Placenta" (about surrogate motherhood) to "P.T.L. Part Thy Legs" they have a very off-the- wall and humerous outlook on social issues today. These guys (I think) are years ahead of the Mentors at their peak. They are very cool and down to earth guys also - always willing to talk to you when you call them. Anyway ... on with the festivities!

MRR: Do you guys actually write these lyrics yourselves - they're incredible!

Fetus: Actually we hava a brail expert read Manuel Noriega's face. The left side of his face contains the lyrics to our current album. The right side of his face contains the lyrics to the next LP.

MRR: What happens when a third LP needs to come out?

Jack Shit: We'll have the brail expert read Madonna's armpit hair.

MRR: How s the "Safe Sex" LP doing?

Pungent Vomit: A lot of people call our hotline telling us that they can't find it. Distributors like Important Records do not want to touch it because they say that it's too crazy. So it could ...

Jack: About the only place where you can get it for sure is via mailorder through the band.

Pungent: If any distributors out there want to make money and distribute it, call our 24 hour/day hotline at (201)367-9238.

MRR: Are you guys at that number 24 hours a day?

Fetus: Not all the time. The purpose of the hotline is to answer it whenever we are there and to provide a one-to-one with our fans. It costs us dough but we don't want to be like these other bands, high and mighty - having their "people" handle the situation. Jack: And it's not $2.00 for the first minute and all that bullshit!

MRR: In the song "Safe Sex" there is a line that goes "I tried a shot at phone sex to pacify my bone/But I ran out of spare change and jerked off to dial tone." This hotline is nothing like this is it?

Pungent: No. That line was influenced by a guy we know who lives off those phone lines. Matter of fact, he merited his own song about him on the LP called "Horizontal Butter Chuming". This guy chokes more chicken than Frank Perdue. He s the master of the one handed tug-o-war. He's fathered some 500 sheets of Kleenex. He has his right hand under his clothing more often than Napolean Bonepart. The knuckles on his right hand have been known to generate a 10 MPH wind breeze.

Fetus: He's actually worse than Jimmy Swaggart - the Putz pounding pickle pulling pocket pool playing profusely perspiring penis patting preacher.

MRR: You guys are crazy! Why is it that you haven't sold a million LPs yet?

Jack: It's a matter of getting the word out to every off-the-wall person into hardcore. I wish that we could take an ad out in a magazine called Off-The-Wall Person Into Hardcore.

MRR: What does the other side of Noriega's face say for a second LP?

Jack: The name of our second LP will be "Sgt. Lepers Falling Parts Club Band"

MRR: Any song titles yet?

Pungent : "E-3 the Extra Testicle", "The Yeastie Girls",

Fetus: "Fetal Attraction", "What a Cunt Tree", "I'm Heaving on a Jet Plane."

Pungent: There is a song about dyslexics called "Back Asswards".

Jack: There's a song about Wade Boggs and Margo Adams called Scum Boggs. I'll be singing on a song called Cereal Killer. It's about Captain Crunch losing his mind.

MRR: This was supposed to be my first question, but how did you guys form?

Fetus: I was in a band called C.U.N.T. and Pungent was in the band Penis. At a show in Nutley, New Jersey C.U.N.T. opened for Penis. Nine months later, Intense Mutilation was born.

MRR: Jack, there are flashes of some very fast double bass drumming on the LP. How do you move your feet so fast?

Jack : In my spare time I play tennis ... alone. I used to work in the vineyards of Sicily as a grape squasher. The transition to drums was a natural.

MRR: Anything to say to the readers in closing?

Pungent: We'd like to thank a person named Borivoj Krgin for his help. Also, if you've supported the band, thanks! Now that the LP is available via mail order, there should be no more excuses. Call the hotline and shoot the breeze with us!

Intense Mutilation, PO Box 464, New Hyde Park, New York 11040. Send $7.50 cash or a money order made out to "cash".

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NEW BANDS

A.I.M ANGER IN MOTION

A.I.M. (Anger In Motion) have been playing in Brisbane on and off for nearly two years, being one of the few hardcore bands in the area. There are plans for a demo soon so anyone interested please write and say hello! c/o 87 Longlands St. East Brisbane, 4169 Queensland, Australia. Line-up consists of Marki (vocals), Dave (bass and vocals), Brendan (guitar) and Steve (drums). Interview by Heather Anderson.

MRR: Brief history of the band?

Dave: It started in February '88, basic punk sounding stuff, and we practised and gigged like that for six or seven months. The former guitarist and drummer left so we got Steve to play drums and another guy, Steve, to play guitar and we did four or five gigs in that line-up but the guitarist decided to move to Sydney without telling us so that was a major set-back. We advertised for another guitarist and that's how we got Brendan.

Marki: And with our last line-up we developed a faster hardcore sound which we wanted in the first place.

MRR: Why the name ANGER IN MOTION?

Marki: Well I sort of thought of that. I was looking through an 'Avengers' comic one day and it stood for Advanced Idealist Mechanics but we changed it -- I'd just liked the name AIM.

Dave: We're angry about something and we're going to do something about it, so it's our anger in motion.

MRR: It's been said that the A.I.M. FOR PEACE symbol is contradictory; how do you explain or defend that?

Dave: I don't think that it's contradictory because we're angry about how violent the world is and we're trying to pacify it with our message and music, trying to get people to understand that beating the shit out of each other won't get them anywhere and once they pacify it'll be a lot easier. So we're not violent anyway, more peaceful than anything else.

Steve: It's taking anger out in a positive way really.

Brendan: Yeah, because you can go out on the streets and say, "Oh, I'm so depressed" and blow a few people away or you could take it out on your drums or guitar or something like that.

MRR: A.I.M. have some pretty strong lyrics, social and horror, but also cover a lot of controversial issues as well. Where do the lyrics come from and how important are they to A.I.M.?

Dave: Well, I write all the lyrics and to me they are very important because it's mostly what I think and feel, especially with the political and social songs because they're written straight from my head and what I feel everyday, and with the not so serious songs -- they're more just an adrenalin energy release for the rest of the band to thrash out and play.

Marki: I agree with the lyrics otherwise I wouldn't sing them.

MRR: A lot of people believe that hardcore music and issues such as kangaroo shooting and the jail system should be kept separate. How do you feel about that?

Marki: I don't think it should be separate at all.

Dave: It affects our lives so we're going to sing about it.

MRR: With A.I.M.'s lyrics being so important to what the band is about, how do you overcome not being able to understand most of the lyrics?

Steve: That's 'cause Marki can't speak English!!

Marki: It's like that with a lot of bands -- with hardcore you pump out the words really fast. As long as it's printed out for others to read they'll know what you're singing about.

Brendan: That's part of the Anger in Motion; if Marki was there crooning away it would still be very calm, but it's the anger in the music that comes out in a big rush!

Dave: With every release we do we will be having lyric sheets, artwork etc.

Marki: I think most people have an idea of what we're about anyway.

Steve: But if a skinhead likes us he might think we're a bunch of racist, fascist bastards.

Dave: That's his problem -- we don't want any fascist Nazi fuckwits coming to our gigs.

Marki: Not that all skinheads are fascist and Nazi...

Dave: No, we just don't want any fascist Nazis at our gigs, be they skinheads or anyone else.

MRR: Being the only original members of A.I.M. how do Dave and Marki feel about the changes and progress that have happened with the band?

Marki: It's taken a while and we've worked hard for it but it's paying off now.

Dave: This is what I think we were after from the start but we didn't have too much to choose from in the beginning so we just progressed from there. But this is the kind of sound and the kind of people that we wanted to work with so we're happy about it.

MRR: What are your opinions on Brisbane crowds?

Marki: Sometimes they can be stereotyped idiots.

Steve: Most of the Brisbane "punks" will pay six bucks to see a band and then say things like, "Fuck off, you can only play three chords," and it's shit like that you just don't want. They say, "Why don't you do a GBH cover?" or some other band that's well known and it's just fucked because they won't appreciate anything new or original.

Marki: Not all the crowd's fucked -- you've got a hell of a lot of cool people too but then again you've got the people who are really stereotyped — the sort of people that get drunk and start fights. They get full of piss and can't handle it when people bump into them -- but you do have cool people who are out for a good time.

Steve: Pissed idiots and pacifists!

Brendan: Also, for a support act there might be one or two Brisbane bands and everyone will just stand there but when a band say from Sydney or overseas comes on it's, "Oh Wow!" and it doesn't matter about the quality of the Brisbane band -- they're only there to see the interstate or overseas band.

Dave: They've got a predetermined opinion that support bands are always fucked...

Brendan: ...and a Brisbane band just can't be better than an interstate or overseas band.

Steve: Just 'cause "they've" got a record out!

MRR: Would you consider moving away interstate to become more popular?

Everyone: No!!

Dave: 'Cause Brisbane's pretty fucked and I wanna try and do something about it, try and help people -- that's why we're in a band, we're going to try and make the scene better by being a band and we're going to keep doing it for as long as possible.

MRR: Any last comments?

Dave: Keep positive and do something yourself, keep the scene alive or otherwise it will die.

Marki: Support anyone who's trying to do something.

Dave: Yeah, and support the bands 'cause it's pretty hard for them; fanzine writers too!

And Liberty and Justice for All

Is it justified for someone else to throw away my time,
Just because I did something that they determined to be a crime?
I never agreed to live by their rules
And I'm not just one of those ignorant fools.
If all men are created equal then what's the story here?
Someone ruling over me saying judgment time is very near,
I've done nothing wrong by this man but still he has the right
To say that what I did was so wrong and determine my fearful plight.
Forced to live under their rules
Supposed to benefit society as a whole
But all the time they're declaring
Liberty and justice for all.
History is a guiding factor, look at all the mistakes been made
But it seems to me at convenient times lawman's memory seems to fade,
Hard-earned dollar goes to pay them so they can oppress us all,
Guilty verdict, no one questions it, pull the rope, the body falls
One man's opinion against your word, how can that be fair?
A person that doesn't even know you can lock you away for year after year
How can it be liberty if you've gotta do what they say?
And if you don't abide by their 'liberty laws' you end up getting put away

NEW BANDS

Interview with ANGRY SON by Hogleg, 3/24/90, 12:20 AM. Present were Toby (vocals, 6 & 12 string guitar, harmonica), Mike (guitar), Austin (bass) and Dave (drums).

MRR: What is ANGRY SON? Is ANGRY SON a 'punk rock' band?

D: It's unclassifiable under any musical category.

T: Basically we're, like Dave said, indescribable. It means a lot to us a far as the whole scenario of life is concerned. Angry Son is not a punk rock band in the sense of 'punk rock bands', but we have the same basic beliefs we had back in the early eighties. Then it was 'let's change something', now we can say 'let's do it' and actually act on it all.

MRR: Is there some kind of unifying force behind the band? A common belief or ideology?

M: Friendship and a love for music.

T: This is our world, and I think we'd like to see changes in it. All of our conceptions of what is wrong with the world are basically the same.

D: This band is our way to instigate the changes, or at least make people think about how they can make the changes themselves.

MRR: What kind of changes?

D: Environmental, social or any other bullshit that we feel is wrong.

T: People hurting people. That's the root of it. You've got one life to live and you should make the best of it that you can. The band is the way that we know best to initiate change. If you're an artist: draw. If you're a writer: write. If you're a musician: get your release through the music.

A: I have nothing to add.

MRR: Who would you list as your main musical influences?

T: Stravinsky's "Rite Of Spring" and the majority of positive hardcore that came around in the early eighties. I like the DC sound a lot. That movement has always been a big influence in my life.

MRR: What do you mean, Stravinsky? How did he influence how you sing or write songs?

T: Stravinsky's piece "The Rite Of Spring" was about the pagan ritual of spring. It doesn't influence the way I sing personally, and it doesn't represent the whole scenario of my life, but it makes me explode inside.

MRR: What do you mean, like mental orgasms?

T: No, it just moves me. It makes me feel.

M: As far as my influences go, there's a wide variety, ranging from Beefeater, Glenn Danzig & his bands, and Fugazi to Pink Floyd, Metallica... The list is endless. All of these bands formed my musical style and outlook.

A: It's pretty funny, but Duran Duran influenced me a lot musically at first, recently it's been bands like the Cure, Metallica, definitely Anthrax, Fugazi and the Smiths.

M: Whoever reads this is not going to know what to expect...

D: Oh well... My influence started out with Motley Crue and Ratt and spread to Metallica and the thrash style. But recently it's changed more to the DC type of music, the alternative style there. I like Ignition, Fidelity Jones, that kind of thing.

MRR: Don't you think that's a pretty strange crowd to list as influences?

M: Yeah.

D: Whatever works. It'll all come out in the wash anyway. I love that saying.

T: It just goes to show that we're not limited in what we listen to. We're very open-minded when listening to the product other musicians, then we can decide whether or not we like it. It also goes to show in our musical style altogether. We're not like any other band, any other style of music.

MRR: Have any of you ever worked together before in a band?

M: Dave and I have been in two different bands prior to this one. In one of those bands we were with Toby. As for Austin, no, we've never worked with him before.

T: But now he rocks ass.

D: Yeah, without Austin we'd never have rocked this much ass. It would only have been in smaller portions.

ALL: (Laughter)

MRR: What kind of life do you see for this band in terms of future goings on?

A: I have high expectations for this band. There's a lot of energy here and I really feel like we've got what it takes to be successful. If we keep our hearts in the right place. I want our ideas and feelings to come across powerfully.

M: I really try not to look too far into the future, things change sometimes. But I do hope to get out on the road soon.

T: We just released a five song demo. We're working on a tour for this summer. I want to get a chance to get out and meet people from other cities and see what goes on in their towns and learn about the world as they see it. I'd like for us to grow as a band, together. More than just the musical aspect but as friends, too.

D: I have high expectations also, and I just want to do whatever we can do to make it work and to have fun with it. It'd be worthless if we weren't into it too.

MRR: How do you expect your songs to influence your listeners?

D: I don't think the songs should influence anyone any particular way. I want, if nothing else, for people to listen and make their own opinions about it and either take it or leave it for what it is.

MRR: What do you do if they decide to leave it?

D: Then it's not for them and they won't listen to what we have to say anyway. Who am I to tell someone what to think. We're only trying to give them another viewpoint.

T: The music, to me, is a very spiritual thing, not religious. It is all about feeling. It's looking past what you hear and see and finding for yourself what it is that you are feeling and what it is you really believe.

M: What he said.

MRR: If your music could cause one person to go totally, irretrievably insane, who would it be?

T: G.G. Allin.

D: Yeah. May he rot in hell.

A: I'd have to say Pat Sajak.

ALL: (Laughter)

MRR: Does Pat go insane with or without Vanna?

A: No, Vanna's cool enough. She turns those letters pretty good. But Pat just doesn't measure up to Alex Trebeck.

M: Bon Jovi. I do hate Bon Jovi.

MRR: Any final comments or suggestions?

M: I just want people to listen to us with an open mind, without prejudging us.

T: I hope to have a chance to help people open their eyes to the problems that are around them and to do something about them. Also to try to get people to stop hurting people. Greed sucks, and may Revco burn in hell.

A (points at the ceiling and imitates Ray 'of Today' Cappo): WAAAAAWWWWO!

D: No.

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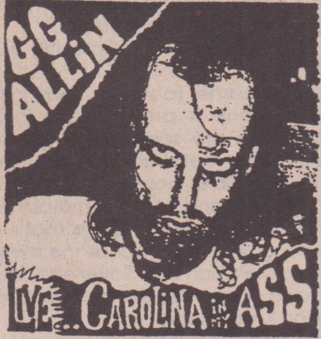

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The following is an interview with the Houston band EARTH ARMY as made for the Dutch magazine Shatterbrain. It occured at Bashaan's house on 5-30-90 as they were waiting for Lew's ride to pick him up.

MRR: So, introduce yourselves:
R: You start.
L: No, you start.
A -I'm Alex; I sing and play guitar and I have lots of records and a big white car; I still live at home and I don't have a job- you know, the usual shit; I recycle all my beer bottles; what else do you think is relevant?
S: You do a lot of the singing.
A: I do a lot of singing in the band and I'm semi-involved in the Houston scene besides EARTH ARMY. I go see a lot of bands play.
MRR: How about you in the Jimi Hendrix shirt?
R: I'm Rashaan: I play guitar and create a lot of feedback with Alex...
A: We have guitar sex!
R: Well, yeah, we do and we cum everytime! It's pretty damn good and we put out a lot of energy and a lot of show... and I play bass and I have a shirt on.
S: I'm Spike and I play drums and organize our distribution and stuff; I'm married and I'm a mailman so I guess Spike is my alter-ego and I guess all together we're EARTH ARMY.
MRR:How lonq have y'all been toqether?
A: I've been with the band since a year ago April.
R: First it was Spike and I and we've been together two and a half years?
S: I think two years exactly.
A: "Here's a little story that I have to tell about four bad brothers..."
S: Let's see.., Lew's been with us about a year and a half and Alex a little over a year.
MRR: How did you get the name?
L: Spike?
S: I thought of EARTH ARMY as a unity concept; as in everyone being citizens of the EARTH as opposed to a particular country; so we sing about antiracism and peace and against nationalism.
A: But even though we're a unity band we don't have x's on our hands.
MRR: How is the EARTH ARMY livinq up to it's name?
A: Why are you looking at me?
L: He recycles his beercans.
MRR: I'm asking everyone.
A: I recycle everything!
MRR: Does that mean your an environmental band?
A: No, that just means I recycle everything. I'm sort of an old school, old fashioned anarchist; even though that's real tacky to say these days, I mean it's such a cliche', but basicly I believe that nobody has any authority over us.
R: I work at Subways and I mainly serve vegetarian sandwiches...
S: Wait! I'm the veggie- he's lying! But I guess one way we're living up to our name is by having <u>creative</u> positive songs and singing about responsability instead of straight-edge.
L: I work for the census bureau and that's kinda an EARTH ARMY thing.
MRR: Counting people? That's an EARTH ARMY thinq?
L: Yeah.
S: We trade a lot with record companies in Europe and one in Mexico then sell there stuff here, so we're helping to make an international scene.
MRR: How would you describe your music?
A: I really don't think we could put it in any genre at all.
L: It's noisy,
S: Loud,

A: Real loud but our older stuff was more aggressive while the stuff we're writing now is more complex; but it all has a certain edge to it. You can't say it's 70's punk, hardcore, or grunge, or anything really.
MRR: So you're trying to create a new type of music?
A: We're not trying as much as just doing it; I mean we don't say "this is going to be a punk/ hardcore/noise song", it just happens that way the noisy stuff is kind of calculating in a way and a lot is improvisational...
S: But a lot of it's planned chaos, too.
A: How would y'all discribe it?
L: I wouldn't; just play it: do it!
R: According to Rene we're the "subterfuge of a decaying and decadent society".
A: What?
S: Let's all get out the dictionaries!
MRR: What about the criticisms that your noisy and out of tune?
L: Thank you! Have a nice day! Thank you for support.
A: This isn't an idea that started with us or anything, but basicly 90% of the Western world plays guitar in one tuning- standard tuning. I'm still learning to play that, but there's just so much more that can be done with a guitar. Bye Lew! (while Alex is speaking, Lews' ride shows up) -But say you tune two strings the exact same note. They're not going to be <u>exactly</u> the same, and that little bit out of tune right there is going to create a real neat vibrato effect that sounds like a complete string section.
MRR: So some songs are played out of tune intentionally?
A: It's not that we're out of tune; our main guitars are in standard Western tuning- just we're not using bar chords and power chords and panatonic scales anymore, we're trying to do something different. Then some of the guitars we have are out of tune in specific ways for specific songs. It's just off purposely for impact and for a chaotic impression, and it sounds good! Just tune a guitar wrong and strum it and it sounds great. Rashaan?
R: O.K., I think people should learn to appreciate other than standard tunings instead of criticizing the bands that are brave enough to play them.
MRR: Do you think people are being close-minded?
R: Yes, definitely.
A: I don't think their even close-minded, I think they just don't know. They havn't conceived of anything except the standard tuning.
R: Their just so used to standard tuning.
MRR: What do you think of bands like Soundqarden and Sonic Youth?
A-I think they're kick-ass bands.
R: ..and people are realizing and appreciating them finally.
MRR: What do you attribute to your success or lack of it?
A: Becouse we don't sound like your normal band and we're not doing - I mean some people say our songs are flawed in the way they build energy or in their catchyness but that's becouse we're different and people arn't used to it.
R: Also, a lot of our playing styles contrast with each other and we all have a tendoncy to...
S: ..go our own way...
R: Or play lead instead of just sitting back and playing rythm, but this provides more energy and shoots our charactors out.
MRR: Your not known for playinq out much. Why?
A: Nobody comes to see us! I don't know, the Houston scene is pretty stupid in general, though there are some pretty great bands. There's a killer metal band, Dead Horse, and they're incredible 'cause they're not like your basic metal band. All the metal heads are getting into them, but I guess that's sort of a trend thing since last year all the metal heads were into Metallica and Slayer and now their all into Dead Horse. People tend to follow here, they don't really lead.
R: And since we don't fit into any specific catagory...
A: We're leading and no-one's following.
S: We also spend a lot of time working on new material and on recording and distribution. We don't really have any agency or promotion-and we're not very appreciated.
A: Most people don't even go out. Everyone involved in the scene over 20 just sits at home drinking beer and watching T.V. People in Houston bands are always bitching that no-one comes to their shows, and they never go see anyone else's shows.
MRR: Why have you all never toured?
A: No money for one thing. Me, Lew, and Rashaan are all students...
R: And we have jobs...
S: I work and...Well, we wanted to tour last summer but Lew went to Germany the last half of the summer; Rashaan went on vacation in the first part; and Alex was gone in the middle. I was working and concentrating on getting our 7"s out the whole summer.
A: I had a van but it died. Before it did we went to College Station.

R: Yeah, that was our only tour.
A: To Texas A&M where we played in some sports bar.
S: An over-glorified Bennigans.
A-It was all jocks and we opened for this sick dance band. What do they call it? Industrial pop? The guy was wearing a Neubauten shirt; but the music was all "de-de-det,de-de-de-de-det-det,de-de-det..." S: They were a synth-tape-drum machine band.

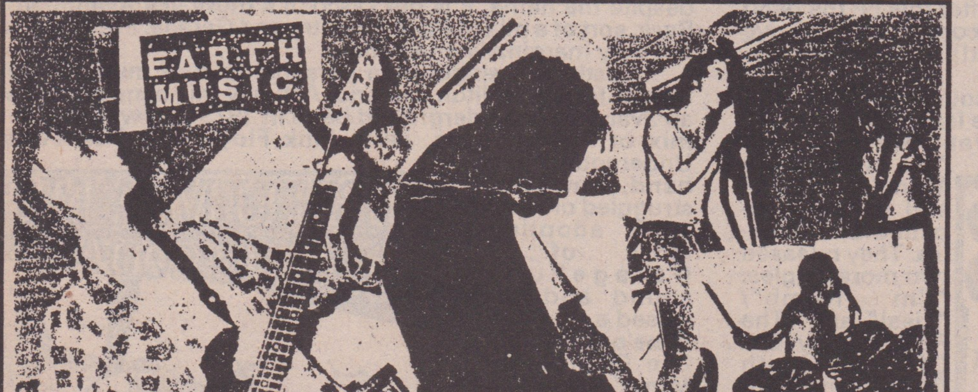
MRR: How are the records and tapes doing?
S: They're doing all right- not as good as we hoped, but they're getting around.

MRR: Did the price help distribution?
S: Selling the 7"s for $1.50 probably helped here in Houston, but really messed us up as far as national distribution. Only the not-for-profitcompanies (Blacklist, Mosh Pit) would touch it. Luckily New Wave, an independent label from France, contacted us wanting to trade. Now we've got our 7" and tape into Tolouse and Paris, as well as Switzerland, and the 7" is also being distributed in Belgium, Mexico, Sweden, and hopefully Bulgaria, Yugoslavia, Japan, and everywhere else- such as Holland, real soon. It's kind of funny, but we're doing better internationally than nationally or even locally. I guess that's why we're an Earth band-not a Houston band. All the stuff we recieved in the trades is doing great over here too, so I think everyone should trade.

MRR: Do you have any plans for more tapes or records?
R: Yes! Yes!
A: We do?
S: Definitely.
R: At least before the summers over we'll...
A: Are we going back into the studio?
S: I'd say we'll go back in the studio around August so we'll have enough time to refine our new material before then. Rashaans going to college in Austin next September, and Lews going to Chicago so we've got some definate line-up changes coming up. We've definately got to record again before then.

MRR: What bands do you like?
R: I was influenced by Jimi Hendrix, White Zombie, Slayer, Godflesh, and the Young Gods.
S: I'm influenced by the really good but eclectic bands like the Minutemen, Really Red, No Means No,...
A: The Buttholes...
S: The Bad Brains, Butthole Surfers, some mainstream bands like Living Color...
A: I saw the Melvins last Saturday night and it flattened me. They were heavy as shit and tight as fuck! I like Sabbath, the Flesheaters, Deathride '69, it's like anything I hear influences me.
S: What is it? Yeah-"Art is a product of its' environment and a reflection of its' culture"; so we're influenced by everything, even the stuff we don't like.
A: Especially the stuff we don't like. I like Sonic Youth, though.

MRR: What are your goals in life?
S: To be happy. I like everything in my life right now. I like the band because it's a good way to release artistic energy and I like our music 'cause it feels like a natural progression in music.
R: My goal is to re-arrange the mental structure of todays society in America.
A: My goal is to have the heaviest most hypnotic band alive.



R: Wait! That's my goal! I want it!
S: We should make up a goal for Lew since he left.
A: Lew's goal is to get a Prince Albert.
S: What's a Prince Albert?
A: A penil-peircing that goes right through the eurethra.
S: (laughing) I don't know if we should say that without running it by Lew.
R: Sure, as long as we say it like that it's no problem. Or why not just say Prince Albert and let them figure it out?

MRR: Any closing comments?
S: How many Alexs does it take to screw in a lightbulb?
R: One with ten patch cords! How many Spikes?
A: One, but first he has to debate the pros-and-cons for ten minutes. How many Lews does it take?
S: One; He holds it and the world revolves around him. How many Rashaans?
R: None- I rather prefer the dark.

You can write the Earth Army at: Earth Army/ P.O. Box 3399/ Humble, TX 77347/ U.S.A./EARTH

P.S.-When Lew was told his goal was to get a Prince Albert, and it was explained, he said "All right!".

By East Bay Eric

Canadian Punk, or Canuck Punk, is often overlooked even in Canada. But many rarities from the early days of Punk Rock are fetching big bucks among collectors, even here in Canada and judging from want lists in MRR in the U.S. as well! What I've attempted to do here is provide a guide to some of my fave rarities from the 1977-80 period of Canadian Punk.

First off is the now well-known D.O.A. Their debut 7" EP from '78 is a classic and was first released on Sudden Death Records, then re-pressed and re-released on Quintessence with a different cover and retitled Disco Sucks. Both are extremely rare and feature the original 3-piece line-up of the band and the original version of "Nazi Training Camp," which they re-did on their True, North, Strong and Free LP in '88. Also quite rare is the 12" live EP called Triumph Of The Ignoroids on Friends Records, released in '78 as well. It came out in two different sleeves: one a flimsy B&W paper sleeve, then later re-released in a heavy Blue & White cover with a censored cover (find a copy of the first pressing and find out why!). This EP features the classic "Want Some Bondage" which never got released in a studio version. Shortly thereafter D.O.A. released the "Watcha Gonna Do"/" World War 3" single on Quintessence, which was rereleased as part of the 5-song Positively DOA EP on Alternative Tentacles. Also worth hunting down are the band's first two LPs Something Better Change and Hardcore '81, both on Friends Records and long out-of-print.

From Toronto, Ontario came Canada's answer to The Dead Boys, the obnoxious Viletones. Lead by outrageous singer Nazi Dog, one of their early concerts claimed that he would commit suicide on stage, but he chickened out. They released two cool 7" EPs, the first being 1977's Screaming Fist, a 3-songer on Vile Records of great crash 'n' burn punk. This EP was also released in a 12" format by Montreco Records, without the cool pic sleeve and in a fairly plain B&W sleeve with the words "punk rock" and a safety pin on it. This same company used the same packaging for EPs by The Action (an Ottawa punk band), Venus & The Razor Blades and a few others. These EPs may in fact be pirates, I'm not sure. Either way, each version fetches around 40 bucks at Toronto record shops. Their second release was the 5-song Look Back In Anger EP on Razor Records in '78. It was produced by an ex-Member of The Ugly Ducklings, a legendary Toronto '60s Punk group, and has a gritty "street rock" sound to it.

The Forgotten Rebels were from Hamilton, Ontario. Many people in the U.S. seem to think they are a new band due to their first U.S. release on Enigma which consists of new (and inferior) versions of songs they recorded as far back as '79. Their Tomorrow Belongs To Us 12" EP on S&M Records was released in '79 and is a classic capturing the then-raw sound of this band, billed as "The Canadian Sex Pistols." In fact, the EP contains their version of "Anarchy In The UK," entitled "National Unity." The EP also came with a poster of the band and is now long out of print. After this EP the band made a couple more good LPs for Star Records (1980's In Love With The System is great, and still in print!), experienced line-up changes and steadily went downhill.

The Pointed Sticks were from Vancouver, and like DOA released stuff on the small Quintessence label. The first, and best single was "What Do You Want Me To Do?"/ "Somebody's Mom" from '78 and is cool pop-punk à la The Dickies. They released two more singles: "I'm Numb"/ "Lies!" and "The Real Thing"/"Out Of Luck" (both '79) and an LP entitled Perfect Youth (1980) as well. The LP is a bit "new wave" in spots, but good nonetheless. Also hard to find is a double 10" EP which I myself have never seen.

The Subhumans are probably the second better-known group among the bunch, being from Vancouver as well, and in fact ex-singer Wimpy Roy is now in DOA, and drummer Dimwit was also in DOA and The Pointed Sticks! They released the classic "Oh Canaduh"/ "Death To The Sickoids" single on The Artists Label in '78. A 12" EP on Quintessence followed a year later, and a single of "Firing Squad"/"No Productivity" also on Quintessence came out in '80. "No Productivity" was recently booted on Killed By Deathr Vol. 4. Their 1980 Incorrect Thoughts LP on Friends Records was later re-issued by CD Presents in the States. All Subhumans material is essential, as far as I'm concerned, and like DOA paved the way for much of today's Hardcore scene.

Now on to some lesser-known, but equally excellent, Canadiana.

A cool band from Vancouver was the Dishrags, an all-girl outfit that released a 7" 3-song EP called Past Is Past on Modern Records in '79. The slightly "New Wave" graphics of the sleeve aside, this is great grungy and slightly inept punk rock, and the horrible guitar solo on "Love Is Shit (It's Goodbye)" is well worth the price of admission. The Dishrags, along with DOA, Subhumans, Pointed Sticks and many more appear on the excellent Vancouver Complication LP on Pinned Records, a comp. of Vancouver punk bands from '79. Quintessence also released a similar comp called Vancouver Independence which is less interesting, but does feature two Subhumans tracks.

Arson came from Toronto and released one single: "(Livin' With The) White Folks"/"Coho Coho" on Motor Records in 1979. The A-side is a slow Television-like number, but the B-side is a great punk rave-up. Worth it for the B-side alone.

The Ugly, from Toronto started off as yer basic trashy punk band but but he time they released their one and only single in 1980, had mellowed a bit. "Stranded In The Laneway"/"To Have Some Fun" was released on Explosion Records with a nice pic sleeve and two melodic tunes similar to The Ramones' style of punk-balladeering.

The Mods were also from T.O. and had a sound similar to The Jam and released their "Step Out Tonight"/"You Use Me" single on Mod Records in 1978. They suffered a bit from the somewhat annoying vocalist but otherwise this is a fine single in a punk-pop mold. Both The Mods and The Ugly appear on the live The Last Pogo (Bomb Records '78) compilation of Toronto Punk and New Wave bands.

The Curse were another all-girl outfit and hailed from Toronto. They released one single, "Killer Bees"/"Shoeshine Boy" on their own Hi-Fi Records label in '79. Both are good gritty punk tunes, the latter being about a series of grisly gay-targeted serial killings happening in Toronto at the time.

No Fun were from Vancouver and released two EPs and an LP between '78-'81, all on Werewolf T-Shirt Records. Their At The Disco EP is the only one I've been able to locate, and despite the name, it is not Disco. It's more like Avant-garde Rock, sort of a mix of Punk, Country and Garage. Pretty weird, but only marginally interesting.

Lastly is a single by a personal fave of mine, Simply Saucer from Hamilton, Ontario. Actually this band started as an avant garde underground band in 1973 that was sort of a mix of The Stooges, early Pink Floyd and The Velvet Undergound. The band, however, struggled on until 1978, adopting more of a GaragePunk sound and released a single of "She's A Dog"/"I Can Change My Mind" on Pig Records.

So that's it for my two-part Canuck version of The Scumpit. If I can dig up some more rarities for ya, I'll do another installment. Until then it's goodbye from The Weasel...

RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (1 for review, 1 for airplay). Tapes must be "for sale", only 1 is necessary. No reviews done from test pressings or CDs. Staff: (CA) Corey Allen, (JA) Jim Allison (AA) Aaron Arroyo (HC) Hope Cooney (CD) Chris Dodge (GF) Gardner Fusuhara (KG) Karin Gembus (WG) Walter Glaser (LH) Lance Hahn (MK) Mick Krash (ML) Mike La Vella (DM) Devon Morf (CS) Chuck Sherrill (AS) Andrew Spear (SS) Steve Spinali (MS) Martin Sprouse (JY) John Yates (TY) Tim Yohannan

A.C. - "5,643 Song" EP

For some bizarre reason it took a while before this got reviewed. This is undeniably the epitome of "noise." I'm not using the word "noise" as a descriptive term. I literally mean this is noise! How did they get 5,643 songs on a seven inch piece of colored plastic? Buy it and find out for yourself. This is the European repress of the band's self-released record. A must. (CD)
(TNT and R, Matthias Weigand, Dresdener Str. 30, 5400 Koblenz, W. GERMANY)

ACID ZOMBIES - "AntiChrist Picnic" cassette

Raw and powerful back to basics hardcore. The songs have just enough diversity to keep it all interesting. Rough CHRIST ON A CRUTCH-style vocals shout out political lyrics with a bit of humor too. Really strong stuff here. (LH)
($4 to Dan Snuffin, 8817 Franklin Ave., Gig Harbor, WA 98335)

ALCOHOLICS UNANIMOUS - "Hangover Cure" cassette

Well, this is their big anthology. A lot of it is pretty sloppy punk. But it adds to the silly atmosphere. Fun lyrics about... well... drinking, I guess. I can relate. Fun, but loose. (LH)
(PO Box 42376, Portland, OR 97242)

ALL - "Trailblazer" LP

A live album already? I'm not sure what the point is, but ALL's music is so much better live... Maybe they should just do live LPs. A good deal of this draws from their last LPs. But it's nice to hear Scott sing some of the older stuff. For what it's worth, this is the best ALL record I've heard. But, geez, I hate their record covers. (LH)
(Cruz Records, PO Box 7756, Long Beach, CA 90807)

ANGER IN MOTION - "Reverends and Rednecks" cassette

Decent mix of early UK HC and sometimes like M.D.C. All fast-paced and energetic. This tape comes with a cool zine-like booklet with each page devoted to presenting graphics and lyrics to one song. Topics covered include the evils of Corporations, Conformity, T.V., Christianity, Rednecks, etc. (JA)
($7 ppd ($8 o/s), 87 Longlands St, E.Brisbane, 4169 QLD, AUSTRALIA)

ANTI SEEN - "Two Headed Dog/'Cause I Love You"

Generally speaking, I think this band is pretty stupid. Some of the graphics on the sleeve point out their boneheadedness. The record itself is a couple of rockin' covers that I like better than their originals. (LH)
(Ajax Records, PO Box 146882, Chicago, IL 60614)

ANTFARM - cassette

The first thing that comes to mind here would be later period DESCENDENTS and sorta what ALL sounds like now. The vocals make this point especially clear. Nothing especially exciting in the lyrical department. But the music is pretty strong pop-ish punk. (LH)
($2 to Antfarm Headquarters, PO Box 3134, South Pasadena, CA 91031)

ARNES PLASTHJARNA - "90 Talets Vis Samling" EP

Speedy goofcore from this versatile band. Patrik of Really Fast says it's the same guys from BRUTAL PERSONAL. Comes with a flexi where they have a drum machine and synth playing the same kinda punk. (WG)
(MB HHR, Landsvagsgatan 7, 413 04 Gothenburg, SWEDEN)

ASBESTOS - "Prosecution" cassette

Recorded in '88, this Japanese band spits forth a grungy version of old-fashioned hardcore that hits hard and fast with lots of guitar and growling vocals. (AA)
(c/o Hiroshi Imai, Room #2, Takigana - 50, 1-32-5, Ohi, Shinagawa, Tokyo 140, JAPAN)

ASSUCK - "Live" cassette

A plethora of lobe-damaging noise. These nutty guys lay it on thicker than FEAR OF GOD and make other noise outfits sound like a fart in a windstorm. Comes with a lyrics sheet bigger than the state of Florida. ASSUCK is a noise necessity. (CD)
(Steve Cutter, 2834 12th Ave N., St. Petersburg, FL 33713)

BABYLON DANCE BAND - EP

Tim Harris and Tara Key, both from ANTIETAM, reform this early '80s band. The result is clean folk pop with some cool guitar work. Hoboken pop fans take note. (AS)
(Trash Flow Records, 411 1st St, Hoboken, NJ 07030)

BACK TO BACK - cassette

We have here some pretty tight tunes from these dudes! Sounds like early DESCENDENTS and DAG NASTY with powerful drums that could have come from my fave LARS ULRICH. Not bad, guys. (HC)
($4 ppd C. Aposta, 1A Dalmeny Ave Firedock, 2046 Sydney, AUSTRALIA)

BADGE WEARER - "This Bag Is Not a Toy" EP

Eclectic. Great funky, jazzy, quirky punk with strong lyrics. Tight playing with diverse song structure. If you could believe MINUTEMEN meet THE EX. Fantastic sounds here. (LH)
(Gruffwit Records, 127 Dowanhill St, Glasgow, G12 9DN, UK)

BASTARD SQUAD - "Hardcore Revolution" LP

The jacket makes it look like it might be metal, but inside lies some of punkest hardcore this side of DISCHARGE. Real raging, fuck the world stuff, no let-up, no subtlety, just A+ classic HC. (TY)
(Blast It Records, PO Box 4178, Melbourne 3000 victoria, AUSTRALIA)

THE BEAST OF INDECISION - "1988-1990" cassette

Simple catchy up-tempo punk tunes. Nothing outstanding but kinda fun. (AA)
($3, Indecision c/o Bill Clower, 11114 S.W. 159 Terrace, Miami, FL 33157)

BEDLAM HOUR '83 - "Corn Dances" EP

Pop-punk with a "far-away" feel. "Hour Of" is like SOCIAL D. with a saxaphone. The two cuts on the flip seem less inspired. Fair, but a little light. (WG)
(#1, Springtide Villas, Fripp Island, SC 29920)

BIG MEAT HAMMER - "Songs From The Dinner Table" cassette

Straightforward, no frills rock'n'roll with that punk sorta feel to it. This is a solo project from Jordan Kratz, formerly from the GOREHOUNDS. OK, but not overly inspiring. (MH)
($5 Lashed to the Mast, PO Box 7971, Portland, ME 04112)

BILLINGSGATE - "Reach Out" EP

Beyond the stereotypically SE mosh lie some really good lyrics, idealistic and strident but groping for better understanding and justice. Personal and political, they are above average — too bad the music is merely generic YOT-type HC. (TY)
(Victory Records, PO Box 197, Clarendon Hills, IL 60514)

THE BILLY NAYER SHOW - cassette

Some far tunes on this one, but I'm afraid if the DICKIES ever became a lounge band this is what would happen! To much love mush junk and not enough bass. (HC)
(No address (415) 626-1974)

BIRTH DEFECTS - "Setting Our Own Path" cassette

Slow to mid-tempo hardcore with a couple of vocalists trading off keeping it interesting. Gets generic at times but the occasional original ridd saves it there too. Early 80's style US hardcore. (JA)
(Birth Defects, 295-4e Rue, Laval, QC H7N 2A6, CANADA)

BLIND JUSTICE - "Into the 90's" cassette

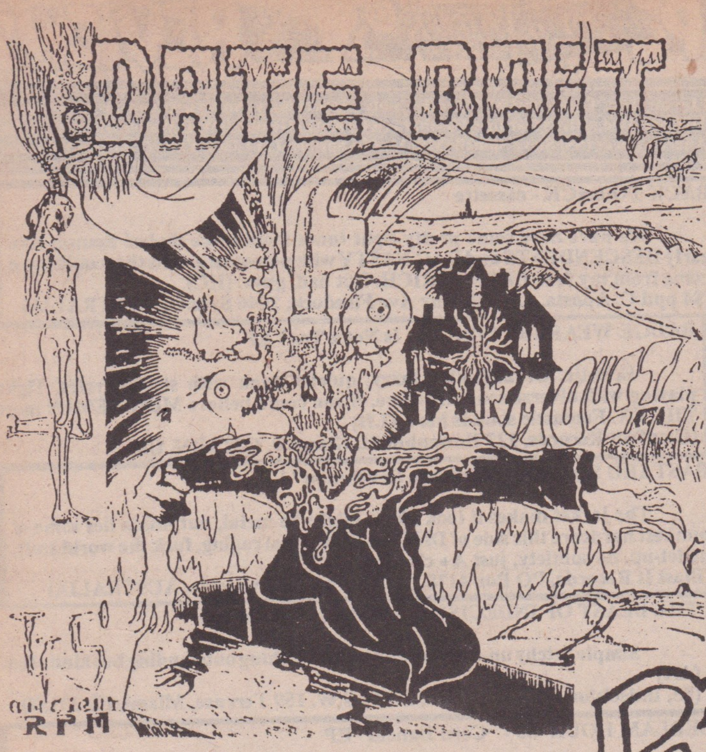
A heavy sounding guitar is the main asset here, in the VERBAL ASSAULT/G.I. vein but there is no energy behind it from the rest of the band. The lack of edge and occasional guitar solo reduce this as a bad bar rock band. (JA)
(M.G.Payne, 60 Lupin Close, Gurnos Estate, Merthyr Tydfil, Mid Glamorgan, CF47 9DW, U.K.)

BOGHANDLE - "Son Of A Six Pack" LP

Finally, a STOOGES-influenced band that's not so hung up on flopping their hair around that they can't rip the lid off the place. These guys combined that crunch with early punk rockability to produce some slow and medium paced mayhem. Powerful. (TY)
(Rock Owl Records, Tagensvej 204, 2400 Kobehagen NV, DENMARK)

BONE - cassette

Here's the new tape from the band that was CANNIBAL SUNSET. A lot more refined and stronger recording this time around. Still pretty powerful and in-your-face punk and hardcore. Great guitar sound without a lot of wanking. All of this is done with a melodic edge that give these songs memorability. Pretty great stuff. (LH)
(PO Box 45, Skelmersdale Lancashire, WN8 6XY, UK)



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CIA link found to savings & loan crisis

By JACK COLHOUN FEB 28, 1990
Guardian 33 W. 17th St., NY , NY 10011

The CIA and organized crime may be linked to the failure of at least 22 savings and loan (S&L) institutions in Texas and elsewhere, the Houston Post concluded in a series of investigative reports this month. But the potentially explosive story has been virtually ignored by the mainstream news media in the rest of the U.S.

"The Houston Post, during an 8-month investigation into the role of fraud in S & L failures, has found numerous links between organized crime figures and CIA operatives, including some involved in gun running, drug smuggling, money laundering and covert aid to the contras," the newspaper wrote Feb. 4.

"The CIA may have used part of the proceeds from S & L fraud to help pay for covert operations and other activities that Congress was unwilling to support publicly. . . . The Post . . . found evidence **that the CIA has intervened in criminal investigations involving agency operatives accused of S & L fraud, and may be at least partially responsible for the fact that a substantial amount of suspected fraud has gone unprosecuted."**

A former CIA agent told the Post that Houston developer Robert Corson, who owned the Vision Banc Savings in Kingsville, Tex., often served as "a mule," carrying huge amounts of cash from country to country. Corson is listed in federal law enforcement records as a "known money launderer." His bank became insolvent in 1988.

A $20 million loan package Vision Banc Savings put together for a Florida land deal included Miami attorney Lawrence Freeman, a man with CIA and organized crime connections who was later convicted for money laundering. The Florida land deal involved the sale of 21,000 acres of Gulf Coast property by St. Joe Paper Co. to an investment consortium, which included people linked to the CIA and organized crime figures. His bank became insolvent in 1988.

The Houston paper cited former CIA operative Richard Brenneke's 1988 testimony in a Denver trial. Brenneke testified that the CIA raised off-the-books money for covert operations by siphoning funds from banks "at the expense of an insurance company." The Post explained the "insurance company" was the federal deposit insurance program.

In each of the 22 S & L's investigated, the Houston Post stated, "The institution made substantial loans to people with links to organized crime, the CIA or both. Eighteen of the 22 were either owned or controlled by people with links to organized crime, the CIA or both. And in each institution's failure, fraud was a key factor. All told, their demise could eventually cost taxpayers an estimated $13 billion to cover federally insured deposits."

CIA spokesman James Greenleaf in a Feb. 5 letter to the Post said the newspaper's charges are "not true. The CIA does not violate U.S. laws and would not participate in fraudulent activities." ■

Acquittal on perjury charge

Richard Brenneke, who told a federal judge that convicted bank defrauder Heinrich Rupp of Aurora was a CIA pilot, was indicted on a perjury charge by a Denver federal grand jury.

The charges against Brenneke stemmed from his testimony ... in a **closed hearing Sept. 23 after Rupp was sentenced for his role in a $9 million stolen money scam that caused Aurora Bank to collapse in 1985.**

Brenneke testified that he had worked for the CIA as a contract agent and that he had befriended Rupp while they worked for the CIA airline Air America during the Vietnam War. He stated that Rupp, convicted of bank fraud, believed he was acting on CIA orders when he committed the fraud.

In his testimony, Brenneke also said he knew of meetings in Paris on Oct. 19 and 20, 1980, at which Reagan-Bush officials negotiated with the Iranians to delay the release of U.S. hostages until after the November U.S. elections.

Brenneke contended the meeting was attended by Reagan-Bush campaign manager William Casey, who became CIA director in the Reagan administration, and Donald Gregg, then a CIA official on loan to the National Security Council in the Carter White House. Gregg later became Vice President Bush's national security adviser and is currently U.S. ambassador to South Korea.

Bush and other officials have denied that the alleged Paris meetings took place. The American hostages were released during Reagan's inauguration, Jan. 20, 1981.

Thomas O'Rourke, Denver assistant U.S. attorney, denied that Brenneke or Rupp ever worked for the CIA but he was unable to produce evidence to convince the jury that Gregg, Bush or Casey could not have been in Paris on Oct. 19 and 20, 1980.

The acquittal of Richard Brenneke by the Portland, Ore., jury last month went virtually unreported in the mainstream U.S. news media. ■

acquittal report from Rocky Mountain News and JUNE 13, 1990 Guardian also J.C.

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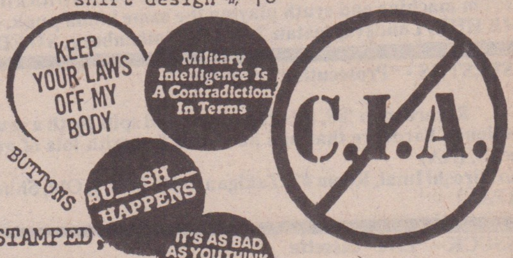

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RECORD TAPE REVIEWS

BONEYARD - cassette

Neato promo pack from this Rhode Island punk rock outfit. Really though, this stuff rocks pretty hard and is filled with catchy vocals and lots of guitar hooks. But only includes two songs. (AA)
(530 Wellington Ave, Cranston, RI 02910)

BORDERLINE - "Unseen" EP

Straightforward HC without too much personality; they have the "posi-mosh" feel, minus the inertia to push it over the top. Lyrically, they hit on both personal & political topics. Passable but not amazing. (WG)
(Conversion Records, 26861 Trabuco Rd, Suite E-143, Mission Viejo, CA 92691)

BOUNCING SOULS - cassette

Funky punk stuff. Not especially interesting, but these four tunes still hit pretty hard at times. Strong performances of course. Clean production, but I'm not sure what the lyrics are about. Decent. (LH)
(484 Hamilton St., Somerset, NJ 08873)

BRAINSTORM - "Live Tape" cassette

A poor recording of BRAINSTORM'S brand of grinding hardcore. If you could hear the music more you would probably find some intense, brutal thrash. (CS)
(Intermusic, Strahinica Bana 43, 11106 Beograd, YUGOSLAVIA)

CAN'T DECIDE - 12"

Ever wondered what happens to former thrashers when they go on hiatus and then return to music with new outlooks and ideas? Former members of HERESY and RIPCORD did just that, and the result is eight songs that are really great. Musically akin to SNFU, CAN'T DECIDE drive out some damn strong songs that promise good things to come later. John, Steve, nice job! (JY)
(Raging Records, POB 632, Bristol BS99 1LE, ENGLAND)

CAPTAIN 9'S & THE KNICKERBOCKER TRIO - "Rock'n'roll Paper Route"

Garage punk in the MR.T EXPERIENCE vein that's jumpy and funny. Good sound, back to basics. (TY)
(Heartpunch Records, PO Box 70033, Stockton, CA 95207)

CAUSTIC - "Gnat In My Eye" cassette

Cool manic melodic punk. Guitars sound like the DK's and a vocalist riding a caffeine high. Rough production but it works with the edge they've found. (JA)
($3 ppd, P.J.D., PO Box 1472, Pac. Pal., CA 90272)

CHAOTIC CONTRAST - "The Little Shop of Horrors" cassette

A pretty wide variety of musical styles here. Driving punk, some acoustic stuff, and rough production are a bit of a draw back. But musically, this is a good first effort. Strong political lyrics dealing with all the big -isms. Comes with a cool booklet too. Good job. (LH)
(Kid, Parkstraat 8100 Torbout, BELGIUM)

CHRIST ON A CRUTCH - "Kill William Bennett!" EP

Totally great! Buzzsaw melodic hardcore that's catchy and inspired, a reach-back-and-fire release that's killer on both tracks. Up. (TY)
(Black Label Records, 1506 E. Olive Wy., Seattle, WA 98122)

CITIZENS ARREST - EP

Six songs that comprise a fast power-chunk-guitar onslaught with vocals that sound New York HC-like. It's total refreshing to hear this coming out of NYC — I am so fucking tired of that cloney straight edge formula. Yeah. (KG)
(Wardance c/o F. Alva, 35-18 93rd St., Jck. Hgts, NY 11372)

THE COMMONWEALTH - cassette

Good high energy hardcore that's definitely in the D.C. vein but no really obvious influence. Good lyrics, most seeming to deal with personal politics. (AA)
(Dave Ort, 14226 Greenview Dr, Laurel, MD 20707)

CONFUSION - "Civilization?" EP

The band is from South America. The label is from Japan. The music rages like NAPALM DEATH did a few years ago. It's a flexi with 16 tunes and it's worth hunting down. (CD)
(S.O.R., Room No. 10 Yamabuki-sou, Ichijoji Sakyo-Ku, Kyoto-Shi, 606 JAPAN)

CRAZY FUCKED UP DAILY LIFE - EP

Six insane bursts from Japan's answer to EXTREME NOISE TERROR. You've got your screeching vocals alternating with your growling vocals to an unstoppable thrash attack. A butt kicker. (CD)
(S.O.R., Room No. 10 Yamabuki-sou, Ichijoji Sakyo-Ku, Kyoto-Shi, 606 JAPAN)

C.R.I. - cassette

A straightforward mix of hardcore and mid-temo punk. Some of it's pretty catchy, but garage-type recording is a drawback. I'm not sure what the lyrics are about, but they don't seem too serious. Some bass would help a ton. Decent. (LH)
(Stephen Shiekman, 16739 Old Manchester, Grover, MO 63048)

DAMAGE - "Euphoria" LP

This is the Florida-based DAMAGE, the all synth HC band who've gone more into punk and pop direction, even indulging in ska. Quite weird. (TY)
(Space Fish Records, 420 S. Orlando Ave #102, Winter Park, FL 32789)

DATE BAIT - "I'm Outta Here/Strange Movies"

Fun garage with a ghoulish edge, a throwback to early punk/garage days... but that comes as no surprise seeing as how Kim Kane (SLICKEE BOYS) appears here. (TY)
DSI, PO Box 346, Dunn Loring, VA 22027)

DEAD MOON - "Defiance" LP

Anyone who likes their singles should run to find this release. A great bluesy garage statement with enough country dust in the grooves to almost make you cry. This is good. For intrinsic affect, it's in mono. (AS)
(Tombstone, PO Box 1463, Clackamas, OR 97105)

DECREPIT - "Infinite Falling" cassette

A fairly basic recording of a young melodic punk band. Sloppy playing and production limit the energy this could convey. Maybe future efforts will be more powerful. (JA)
($3 ppd, 641 High Dr, Carmel, IN 46032)

DEFENSE CONDITION - "Hope For Our Future" cassette

Metallic hardcore that goes from typical to weird spacey lead guitar work. Sad to say but they seem to me overly influenced by METALLICA. Definitely not for me but does come with a big lyric booklet. (CS)
($5 ppd. The Defense Condition, 5765 White Ave., Baltimore, MD 21206)

DEJA VOODOO - "Live at Backstage Club" LP

Primitive, throaty guitar and a drum backbeat — that's about all that matters on this live LP, which has a nasty CRAMPS-y feel and a set of cool primal rockers. Even eclipses some of their studio efforts. Pretty good. (SS)
(Og Music, Box 182, Station F, Montreal, Quebec H3J 2L1 CANADA)

DE LYCKLIGA KOMPISARNA - EP

The three tracks here boast the usual fast melodic Swedish punk, tight as a drum, with terrific harmonized vocal choruses. Very good stuff. (SS)
(Mart Hallgren, Faltvagen 30, 147 41, Tamba, SWEDEN)

DESERT CULTEREL - "Tant Gu'On..." 12"

While not particularly catchy, these six tunes exemplify a garden-variety French approach — fast, melodic, gruff vocals — but lacking in conviction. Original hooks and a biting guitar would have helped. (SS)
(59 Rue Shabot, Charny 21000, Dijon, FRANCE)

DISCARD - "Death From Above" EP

DISCARD? DISCHARGE. Old DISCHARGE, right down to the logo. Is this parody or just devoted worship? Either way, this is pretty major brutality. (WG)
(Jesus Kudd Records, c/o Mikan, Bomansgatan 22F, 722 20 Vasteras, SWEDEN)

DISGRACE - "Yo! Satan" EP

When I was just thinking nothing new could come from hardcore, I hear this. Fresh and eccentric, DISGRACE play driving punk with offbeat jazzy bits. Unusual, and keeps you on your toes. Unique lyrics as well. Refreshing. (LH)
(Rene, 058-133960 Schoolstraat 10C, 8911 BH Leeuwarden, HOLLAND)

RECORD TAPE REVIEWS

ECONOCHRIST - "Ruination" LP

This band has come a hell of a long way since their EP. Seems the move to the East Bay has given them raw power and instrumental diversity making for one great hardcore release. Punk vocals with meaningful lyrics complement the whole package. A must have. (LH)
(Very Small Records, PO Box 8223, Emeryville, Ca 94662)

ED HALL - "Love Poke Here" LP

Their second release finds Gary Chester's guitar drainage still in tow, but more developed material allows the rhythm section to shine. Crazed Texas noise-funk for you and yours. (AS)
(Boner Records, PO Box 2081, Berkeley, CA 94702)

EDITH BUNKER'S DEMONIZED VOMIT INSURANCE - "Lameness, Regret, and Cabbage" cassette

Shit, I knew I'd have to review this one. Unbelievably awful. If you can believe a bass, drums and vocals band doing covers of STIKKY and BLACK FLAG. I just knew I'd have to review this one... (LH)
(2 Highland St #7, Whitefield, NH 03598)

ELECTRO HIPPIES - "Play Fast Or Die" LP

I guess this is an LP, although it's 45 rpm and the songs are, as is the ELECTRO way, pretty short. Wigan's most celebrated thrashers put out a kind of "best of" here and, at least for me, "best of" is the wrong word. I'm sure there are plenty out there who'll love this stuff, but I ain't one of 'em, sorry. Fast and noisy and punk. Am I getting old? (JY)
(Necrosis Records, POB 94, St. Helens, Merseyside WA10 2JQ, ENGLAND)

ENEMY MIND FEEL - "Halflife 10,000 Years" EP

Post-punk in the late '70s tradition, mid-tempo with somewhat arty vocals laid over throbbing, semi-aggressive rhythms. (TY)
(Raging Records, PO Box 7473 Stn B, Calgary, AB, T3C 3M3, CANADA)

ENTOMBED - "Left Hand Path" LP

I'm not gonna shut up about this one for quite a while. Seriously, it's unreal how much I like this. This is a Swedish quartet that doesn't skimp on the power. ENTOMBED have redefined "heavy." I swear I think they have the most crushing guitar I've ever heard. The kind you can't only hear, but also feel cuz it's so heavy. Combined with rapid-fire drumming, thundering bass, and vocals from under the floorboards, ENTOMBED is the equivalent of a 16-ton weight. I told you I wouldn't shut up for a while... (CD)
(Earache, PO Box 144, Nottingham, NG3 4GE, UK)

EXIT-13 - "The Unrequited Love For Chicken Soup" EP

Extreme nuttiness, I say! Blistering, belching, grimy, hairy, stench-ridden, grindcore noise thrash. Gravel-laden crustiness for sure, but not lacking a great sense of humor. These may be gone already, but it's worth it to find out. Thumbs up. (CD)
(Thrash, B.P. 1291, 76068 LeHavre Cedex, FRANCE)

EXPLODING WHITE MICE - LP

The basic Aussie punk style seems here to show more rockish influences, with the requisite lead breaks intact. The spirit is rebellious, but harder guitars are needed to bolster things. (SS)
(Greasy/Festival Records, AUSTRALIA)

FACE VALUE - "Coming of Age" EP

Fast (actually very fast) straight edge goods from this Ohio band. They break out of a rote mold with the addition of some cool breaks and a couple cheezy metal licks. Reminds me of early SICK OF IT ALL. (KG)
(Conversion Records, 26861 Trabuco Rd, Suite E-143, Mission Viejo, CA 92691)

FEED YOUR HEAD - "The Missing Sound of Laughter" LP

Well, on their second full album, the band has really developed their melodic punk sound. More vocal harmonies, a little jangling guitar, and almost a country flavor at times. It works for the most part. Strong political lyrics as you can expect from them. (LH)
(Crucial Climate Records, 48 Denton Ln, Oldham, OL9 8PU, UK)

FLEGMA - "Eine Kleine..." EP

The frenetic thrash on this one has nice changes of pace modulated by guitar figures, but in a messy, spirited style. On one tune, a '60s psych influence even slips in on the keyboards, making this record especially interesting. (SS)
(Insane Records, c/o Dennis Hernberg, Hasselgatan 32-A, 214-34 Malmo, SWEDEN)

5 YEAR PLAN - cassette

Decent go at "ragin' thrash." California boys detailing the trials of life in school set to the music of '81 UK. (JA)
($3 ppd, 4825 Sharyane Lane, Torrance, CA 90505)

THE 4 FIENDS - "At Home With..." cassette

I looked at this and thought, "Oh no, this looks like hokey, cowpunk cheese." But I was the victim of the adage "don't judge a demo by its press kit" (cheesier than the guitarist's outfit). Four catchy punk numbers in the old LA tradition (even if they're from the East Coast). Reminds me of a mix between X and, er, well, FRIGHTWIG. Good stuff here. (LH)
(11 N. Luzerne Ave, Baltimore, MD 21224)

FREEZE - "Guilty Face + 3" 10"

Some of the best melodic hardcore ever here. This great Boston band's material combined punk snottiness, political savvy and raging attack in a way that only BAD RELIGION does these days. Contains the cuts from their debut 7" plus 3 other early treats. (TY)
(Ax/ction Records, PO Box 623, Kendall Sq, Cambridge, MA 02142)

F.U.N. - "Tribute to Quinn" cassette

Recorded live, so a lot of this is pretty raw. But this is okay mid-tempo stuff. I guess Quinn was there guitarist who was kicked out. They do a RUDIMENTARY PENI cover too.
($1.50 to 6017 Charing St., San Diego, CA 92117)

FUNEBRE - EP

First class doom and gloom from the far shores of Finland. Delightful grinding crustmetal with those geetars tuned low. How can you resist a record with a song called "Brainspoon"? Nifty yellow vinyl, too. (CD)
(E. Vahasoyrinki, Piiparinpolku 7c 117, SF-20350 Turku 35, FINLAND)

G.D.S. - "Pain" cassette

Gobs o'distortion, feedback, wall of noise guitars with the occasional riff or drum escaping. Vocals by someone who likes to swallow broken glass. I dunno 'bout some of the lyrics, though... (JA)
(Justin G.D.S., 110 London Gray Dr, Columbia, SC 29223)

GENERIC - "Time To Jump" cassette

GENERIC were one of the most under-rated bands in the UK. Now that they're gone, this tape serves as a strong collection of some of their best music. Taken from two of the out of print records, an old demo and some unreleased live stuff. Great tunes from a great band. Essential. (LH)
($5 to Criterion Tapes, PO Box 888, Glasgow G12 8NL, SCOTLAND)

G.G.ALLIN - "Live...Carolina In My Ass" EP

Interesting. A new release of an old live show featuring everyone's favorite psychotic. You love him or you love to hate him, but even in jail he's getting his records out. You all know what GG is about, so I won't even elaborate. I'll just say that I'm surprised how crappy the sound quality is. There's gotta be a better sounding live GG tape around somewhere. It's on grey vinyl (I'm surprised it's not shit-colored). Cool looking cover with liner notes. It's exactly what you think it is. (CD)
(Repo Records, 2516 Central Ave, Charlotte, NC 28205)

GO AHEAD - "Raise Some Attention" 45

Fast and slow melodic hardcore with a DC meets SoCal sound. Excellent debut. (TY)
(Weird System, Alstertweite 32, 2000 Hamburg 1, W. GERMANY)

GOD AND TEXAS - EP

Sounds like HUSKER DU run through a BIG BLACK distortion unit with lots of swooshing guitar sound. (TY)
(Love Hammer Records, PO Box 10073, Columbus, OH 43201)

GROG - cassette

Rough hardcore. Can't understand all the words but the song titles sound good. The music is fast, but not too fast. Good for the undying punk. Respectable. (CA)
(Grog, 6300 Wailes Ave., Norfalk, VA 23602)

GUILT MONKEY - cassette

Song style fits in with the Homestead label. SALEM 66 meets the Kim Gordon side of SONIC YOUTH. MISSION OF BURMA sounding guitars. It could be the production but something keeps me from feeling any real intensity. (JA)
($3 ppd, Matt Schultz, 3807 W.Cervantes St, Pensacola, FL 32505)

RECORD TAPE REVIEWS

GUT INSTINCT - "Disturbing The Peace" EP

Double bass drum hardcore with fast metally riffs and gruff vocals. While not as crossover as some, the influences are there. (TY)
(Cornerstone, 206 N Fillmore St, Arlington, VA 22201)

GYPZNIK - "Not Only For (the) Weaker Sex" cassette

Despite the simple production, this is a pretty good tape. Heavy guitars and lotsa tape looping. Reminds me of a minimalist version of MINISTRY meets old JOY DIVISION. Strong productions could make this band great. (LH)
(Nadorster Str. 73, 2900 Oldenburg, W. GERMANY)

HEAD STRONG - cassette

From Rome, Italy, this band has caught the SubPop bug. Sounding like early MUDHONEY/SOUNDGARDEN, a heavy bass line leads with fuzzy guitars and indistinguishable vocals fill in. For the "Northwest sound" it's not bad. (MH)
(Break Even Point, Via Vallebona 28 #7, 80188 Rome, ITALY)

HELLBASTARD - "Natural Order" LP

Okay, to be perfectly honest I took one look at this and my immediate first impression was "Death Metal!" So I gave it a spin expecting the worst. The music is metal but it has nothing to do with death. The songs are intelligent. Rather than the usual "death," "doom" and "mosh" themes of most metal, the tunes here are mostly anti-war and anti-organized religion. Kinda like NUCLEAR ASSAULT. "Justly Executed" is very METALLICA-ish. A pleasant surprise. (CD)
(Earache, PO Box 144, Nottingham, NG3 4GE, UK)

HELL MOPPERS - "Punk Rock" EP

Two hot tracks here. One is an upbeat rocker with a great singalong chorus. Side two is more mid-tempo, but rocks just as hard. Good stuff. (LH)
(House of Kicks, Box 2140, 10314, Stockholm, SWEDEN)

HELLNATION - "People's Temple" EP

Totally rulin'! A surprisingly cool, catchy release from the midwest. The music ranges from head-bobbing, memorable hardcore to all out stench-thrash. Tortured vocals spit out lyrics about why exactly this is a HELLNATION. Very, very cool! (CD)
(Sound Pollution Records, PO Box 6072, Florence, KY 41022-6072)

HELL'S KITCHEN - "Fistful of Chicken" LP

Totally obnoxious rock/metal/punk. What saves this one is the totally hilarious, insane parody of "rock" lyrics about fast cars, booze and a partyin' lifestyle. If you don't take this seriously (how can you?), this is a lot of fun. (WG)
(Wierd System, Alstertwiete 32, 2000 Hamburg 1, W. GERMANY)

HOGAN'S HEROES - LP

This is their second, on which they do HC, reggae, rock and metal influenced punk and more. Varied, well done, but maybe trying to be too much. (TY)
(New Red Archives)

HORDES OF MUNGO - cassette

Holy shit! Powerful as fuck. Heavy and rockin' with a strong guitar-oriented sound. If you could believe a mix of NEUROSIS and MOTORHEAD you'd get an idea of what this tape is like. I'm not totally sure what the lyrics are all about, but the first song has good anti-society sentiments. (LH)
(26 Rose St. Apt. 2, Boston, MA 02130)

HYLRY - "Vihaan" EP

Mid, slow and fast paced hardcore punk, done in the traditional manner, unfettered by years of "progressive" influences. Basic, bare bones, punk rock. (TY)
(Vote Vasko, Box 69, 40101 Jyvaskyla, FINLAND)

I AM THE HAMSTER - "Beers OK"

Silly minimalist garage that anyone and their mom could do. Kinda like early HALF JAPANESE meets WILD MAN FISHER. (TY)
(1/2 Goon, PO Box 5892, Orange, CA 92613)

INITIAL REACTION - EP

Metal mosh HC that admittedly has its churning, powerful moments. On the down side, the singer sounds like the jocks who used to grunt insults at me in high school. Not bad, but you are only as tough as you smell. (WG)
(Initial Reaction, 7715 Midday Ln., Alexandria, VA. 22306)

INSANITY LPLEA - EP

Old-fashioned lickety-split HC with political lyrics and lots of rage. Liked most, thought the "Can't Wait Till My Period Stops" smacks of a double standard. (TY)
(Leverage, PO Box 4573, Laguna Beach, CA 92652)

INSTIGATORS - "Live in Berlin" LP

A good, rousing show from these UK perennials, though the sound quality is only average. (TY)
(Doug Moody Productions, PO Box 1596, San Marcos, CA 92069)

IKADEVIL - cassette

Another tape from Japan I get to review. This one's definitely in the punk/metal crossover vein bringing to mind the speed and energetic style of early D.R.I. (AA)
(c/o Masao Yamamoto, 24-2 Wakabacho, Okayam City, Okayama, 702 JAPAN)

JAKE & THE POOHBEARS - cassette

An attempt at sillycore punk that just doesn't work. Songs like "Me & The Retards" or "She Had A Dick" failed to impress. Pretty forgettable HC with metal leads. (JA)
($5 ppd, 30113 Robert St, Wickliffe, OH 44092)

JEFF DAHL - "Powertrip" EP

I cannot keep up with all his records, but they all fall into a simple pattern — either it's melodic punk or it's short, catchy early hardcore. (TY)
(Doug Moody Productions, PO Box 1596, San Marcos, CA 92069)

JESUSEXERCISE - "Voice Of Profit" EP

Anyone out there like AMEBIX? Check this out — the graphics, lyrics, music, "heaviness," the works, all total AMEBIX. In an age when it's "cool" to be "heavy." Why are bands like this overlooked? (WG)
(Thornell, Asvagen 6, 35249 Vaxjo, SWEDEN)

JESUS JONES - "Liquidizer" LP

English dance music with post-punk guitar and sampling overloads. If you like your POP WILL EAT ITSELF records and your records to tell you the BPM, then this might make you happy. (AS)
(SBK Records, 1290 Avenue of the Americas, New York, NY 10104)

KALTFRONT - cassette

An East German band whose music sounds like late period SOCIAL UNREST. The vocals on the other hand are deep, gruff and very German. Sorta interesting but, like a lot of post punk stuff, it gets tedious. (CS)
(Jorg Coffler, Martin-Luther-Platz 12, Dresden 8060, E. GERMANY)

KING FACE - "Everywhere You Look" LP

A posthumous import from this once-much raved about DC band. Mixes current-sounding SF funk-punk, dub, and that '85 introspective DC hardcore sound. For DC completists the land over. (AS)
(Konkurrel, PO Box 14598, 1001 LB Amsterdam, HOLLAND)

KREMLIN - "Jap" flexi

Standard melodic punk of the mid-fast variety. Good hooks but no outstanding features. (TY)
(YSR Co., JAPAN)

KRIXHJALTERS - "A Krixmas Carol" EP

It's different, that's for sure. Side A is a very poppy, forgetable ditty, but the lyrics are good. The flipside has four songs that sound completely opposite to the first side. They're more abrasive hardcore tunes that are pretty good after a few spins. Decent. (CD)
(CBR Records, Box 6038, 126 o6 Hagersten, SWEDEN)

KRUPTED PEASANT FARMERZ - cassette

Good up-tempo punk rock that sounds like the ZERO BOYS playing in a wind tunnel. One of the guitars sounds like radio interference. Strange sound overall. Sillycore at times, political as well. (JA)
(Brad Stoddard, 421 Curie Dr, San Jose, CA 95123)

THE LAW - cassette

For their first demo this works pretty well. Early CLASHish-ska in parts, STIFF LITTLE FINGERSish in others. Keep it up, guys! Unfortunately the recording quality isn't so great but it doesn't hurt it too much. (MH)
($4 The Law, PO Box 10811, Lancaster, PA 17601-0811)

RECORD TAPE REVIEWS

LEATHERFACE - "Fill Your Boots" 12" EP

Another 8-song mini-album-cum-big-single record, seemingly a trend in the homelands. LEATHERFACE are a great band. Heavy as uranium, very powerful and with some excellent production that gives that full guitar sound, like SNUFF. There is a single available also that features one song off the 12" and two extra tracks that are equally as good as the 12". A band to watch for, me thinks. (JY)
(Roughneck Recording Co., 91 Highbury New Park, Highbury, London N5 2EU, ENGLAND)

LEFT NUT - "Jumbo Cantelopes" EP

Pop garage that's got energy and a slight '60s feel without being derivitive. (TY)
(Classy Records, c/o DJ Masters, PO Box 1149, Melrose, MA 02167)

LENNONS - "Blutorgie in der..." EP

Reminiscent in some ways of the FRANTIX, this powerful, guitar-oriented rock'n'roll lets loose in the best German style. More focus would have made this great, but it's still above average. (SS)
(Incognito Records, Berndt Schmidt, Hochfiritstr. 23, 7000 Stuttgart 80, W. GERMANY)

LIVING IN NOW - cassette

Progressive metal influenced hardcore with some good melody thrown in. Vocals remind me of Steve Albini for some strange reason. (AA)
(4311 Oren Ave, Corn Bluff, CA 96021)

LOVE AND RESPECT - "Deep and Heartfelt" EP

Man. I've been waiting for this to come out forever! Bob (the refreshment coordinator) played this for me over a year ago, and I thought it was great then, and somehow it's even better now. Members of BIG TUBE SQUEEZER team up with other Seattle celeb's (Yep, even Steve Turner) for this 6 song punk rock blowout. Where it's at, babe. (ML)
(Penultimate, PO Box 12034, Seattle, WA 98102)

MADE IN BELGIUM - EP

No this ain't of the new beat variety. Two bands, a song a side, follow the well-beaten path of this country's noise bread-basket and early KILLING JOKE. Not too bad. (AS)
(On A Faim, BP 47, 76800 St. Ettienne Du Rouvray, FRANCE)

MALICIOUS ONSLAUGHT - cassette

They call it black thrash, I call it some pretty intense speed-metal. If you dig this stuff it's got it all; technically riffing, tempo changes, long songs, etc. And any band that thanks Jack Daniels and bongs hits has got to be pretty damn cool. (AA)
(25 Hunter Place, Stony Point, NY 10980)

MEATRACK - "Sinister Butt" demo

Jammin' metalcore from Canada. Growling shrieks above a thick background of screaming riffs. Heavy and catchy. Metal with a sense of humor. (CD)
(Jeff, 620 Vimy Rd., Winnipeg, MB, R2Y OT5 CANADA)

MEAT SHITS - "Regurgitated Semen" cassette

Yet another installment in the unending noise extravaganza from this outfit. I shit you not, this tape has 1,691 songs! Know what's even cooler? Every song title is listed! The tasteful saga continues. As I said last time, don't be labeling them sexist. If you do, talk to their female bass player first. Disgusting fun (?). (CD)
(PO Box 577241, Modesto, CA 95357-7241)

MEGA SONIC BOOM BLAST - "One Too Many Times/More n' More"

Cool French punk single with a sort of timeless feel to it. You know, could be '78, '81 or '90. Musically comparable to old SOCIAL UNREST a bit. (ML)
(Pagel 1U Rue St. Gilles 75003 Paris, FRANCE)

MFD - "Cease and Desist" EP

Yet another limited edition and excellent 7" from this underrated hardcore band. Melodic, catchy stuff, this one includes one song at 33 and one at 45 on the same side, as well as a cover of the BEATLES "I Saw Her Standing There." (TY)
(Crowbar, PO Box 162, Fairfax, VA 22030)

MY GRUDD - "In the 90's" cassette

Slow- to mid-tempo grunge/HC. From the gut vocals with a plodding bass and primitive white noise guitars. Dark mood with dark, critical lyrics. (JA)
(Aadvark Records, 60 Castleknock Rd, Toronto, Ont, M5N 2J7, CANADA)

MY SICK FRIENDS - "I Wanna Feel The Sweat/Last Night"

A slight RICHARD HELL influence appears here, though overall sound is more like pre-punk NY garage rock. Simple, slow-tempo DICTATORS-like stuff. (TY)
(Baylor Records, 48 Monitor St., Brooklyn, NY 11222)

NEON CHRIST - "A Seven Inch Two Times" 2EP

It's their 1984 great HC EP plus another equally enjoyable 7" of unreleased stuff. Great idea to make this available. Buy or die. (TY)
(F-King Records, 641 E. Morningside, Atlanta, GA 30324)

NERVE RACK - "Gnaw" LP

Fucking great! Powerful and driving punk heavy on the drums and schizophrenic guitar/bass action. This makes for an amazing sound that gets under your metaphoric skin. Post-situ lyrics that hit as hard as the music. Best album debut in ages. Essential. (LH)
(Meantime Records, 11 Salutation Rd., Darlington Co. Durham, DL3 8JN UK)

NICE TRY - "Slug Fest" cassette

Boring generic punk. Not even very tight. Spent way more time on the packing than writing songs. (GF)
(19 Donna Lee Ln, Ashford, MA 01721)

NINTH CONFIGURATION - "Vegas" cassette

Growing up in the '70s might have permanently damaged this band. Energetic, melodic, driving punk gets embarrassingly clichéd with stop/start riffs & cheesy fills. Take away some extraneous decorations and you've got some pretty cool songs. (JA)
(Ross Purnell, 501-1015 Cameron Ave, Calgary, AB T2T 0K2, CANADA)

NOISY BASTARDS - "Learn How To Touch Type" cassette

Fuckin' raw! Grinding hardcore from the depths of mosh hell. Manic in the spirit of EXTREME NOISE and DOOM. Politically conscious lyrics with a certain sense of humor make this tape intelligent while approachable. (LH)
(81 Barnes Ave., Brantford, ON, CANADA N3R 4Y9)

NUISANCE - "Humboldt County" EP

"Terminal Fuckup" rules! Upbeat. Catchy. Great vocals. All the songs here are actually pretty good. Melodic punk with rough vocals. Tempo changes keep catchin' my ear. A lot like JAWBREAKER. Very cool. (LH)
(Kirbdog Records, 2217 Nordyke Ave, Santa Rosa, CA 95402)

NUN SLAUGHTER - "Killed By The Cross" EP

Pretty darn unbelievable. I can honestly say there is no doubt in my mind that this record has the worst sound quality I've ever heard. Believe it or not, the ANAL FIST EP sounds better. Even the classic SOLGER EP sounds like the London Philharmonic compared to this. Drudging through a murky quagmire, five death metal songs struggle to escape a muddy vinyl prison. Limited to 300 mushy copies. (CD)
(The Whisper In Darkness, no address)

OVOROF/EAT YOURSELF - split cassette

Manic French thrash that allows the occasional American HC influence to emerge. EAT YOURSELF comes off as the closest to the "hard" attitude of East Coast SE. not lyrically, just stylistically. I found OVOROF had a less developed sound but more interesting to listen to. (JA)
($4 ppd, Laurent Seiter, 11a, allée Spach, 67000 Strasbourg, FRANCE)

PAUL CAPORINO - "Radio Blowjob" cassette

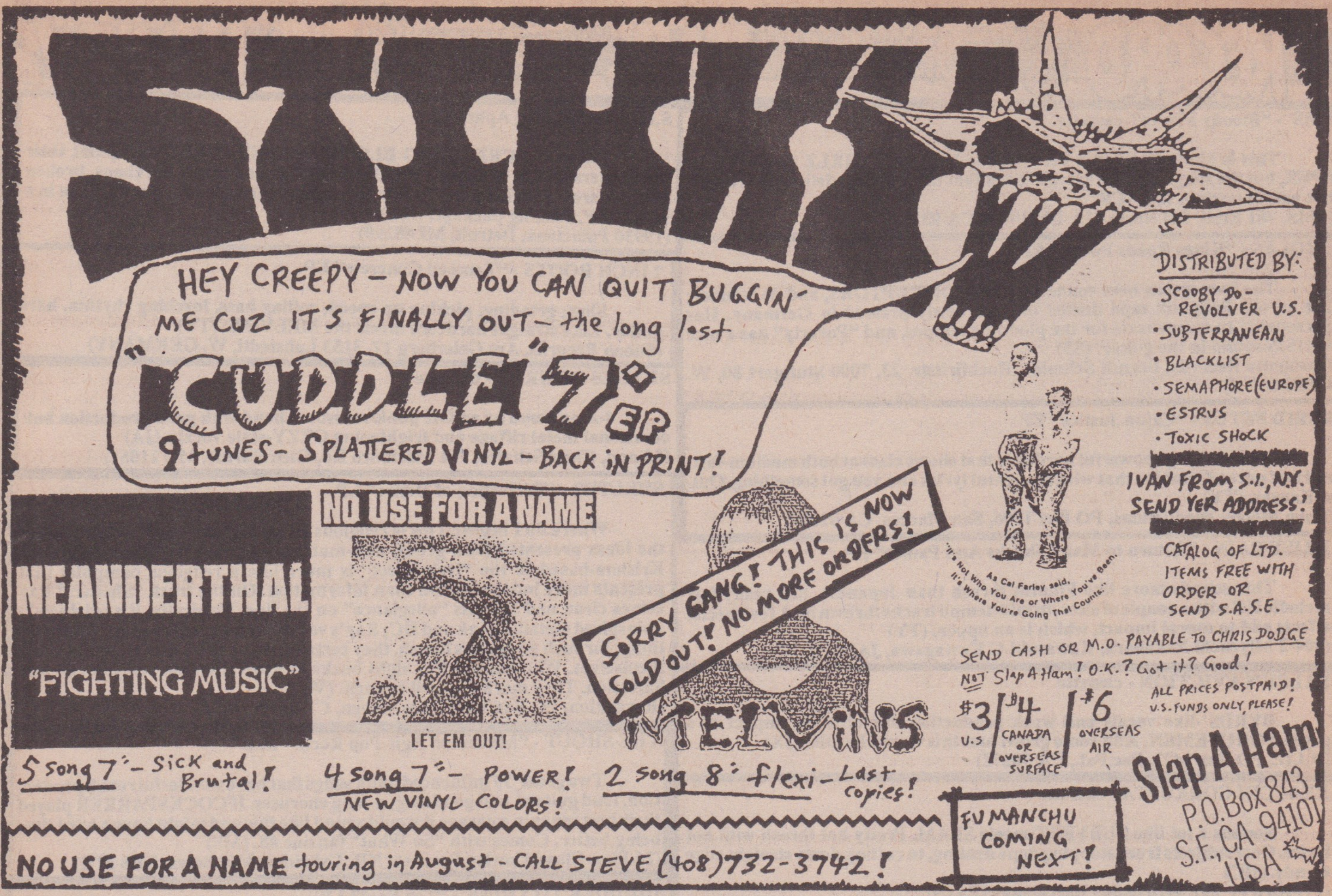
A true masterpiece. This guy is my epigone. Listen to them much? This guy took what's on the radio and he improved it all with new lyrics. A must for all you sex maniacs. (CA)
($1 + C90 tape, Paul Caporino, PO Box 268412, Chicago, IL 60626)

PAVEMENT - "Demolition Plot J-7" EP

After recognition was cast upon them via the WEDDING PRESENT's decision to cover them, PAVEMENT return with a 6-track 12-minute 7" that is as discordant and jolting as their first. This sounds very good — very loud. (AS)
(Drag City, PO Box 476867, Chicago, IL 60647)

PORK QUEEN/PEDESTRIAN SACRIFICE - split cassette

PORK QUEEN sounds like a boot of a sedate THROBBING GRISTLE show and PEDESTRIAN SACRIFICE sound like two guys having fun in a hallway. One playing guitar, one singing and a kick drum between them. Actually the guitar & vocals are pretty cool and I'd like to see what they could do in the context of a full band. Primitive stuff. (JA)
($4 ppd, 317 A Cambie St, Vancouver, BC, V6B 2N4, CANADA)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RECORD TAPE REVIEWS

PMS - "Bloody Marys" cassette

This is kinda like a mix between the YEASTIE GIRLZ and X-RAY-SPEX, but the songs lack the special spark that those people delivered. Alright but gets obnoxious fast. (CS)
(PMS, 781 Emb. Del Norte #19, Isla Vista, CA 93117)

PROLES - "Kings Roads Punks" EP

The four tracks here sound like early DISRUPTORS, and no wonder; it's an old Britpunk tape dusted off and newly pressed in Germany. Has personality to compensate for the plodding tempos, and "Poverty" has a nice CRISIS sound in the guitar. (SS)
(Incognito Records, Berndt Schmidt, Hochfiritstr. 23, 7000 Stuttgart 80, W. GERMANY)

RABID FETUS - "Cajun Justice" EP

Above average powerful hardcore that shows class at both medium-fast and fast paces. Combine that with thoughtul lyrics and you got something. Out of Kansas. (TY)
(Doug Moody Productions, PO Box 1596, San Marcos, CA 92069)

RAISE CAIN - "Return to Many Shocks And Panics" EP

This sounds more like Finnish thrash than Japanese, just really fast melodic HC with a couple of slow- to mid-tempo tracks thrown in. A few special effects add to overal impact, which is an upper. (TY)
(404-2 Miyeuchi Nakahara, Kawasuki-C Kawagawa, JAPAN)

RALPH'S EVICTION - cassette

BYRDS'-like vocals and weak production diminish the impact of a psych-MINUTEMEN. Add some growl and this would be OK. (JA)
(P.J.D., PO Box 1472, Pac.Pal., CA 90272)

REACCIN CORRUPTA - cassette

Sounds a lot like SUBVERT meets SLAM. Pretty hot thrash with hot lyrics. Cool subjects from stopping dope dealing, to cutting down straight edge trends. (HC)
(C/Pedro IV 292,3010 08005 Barcelona, SPAIN)

RESISTORS - "Tiny Scars" LP

This whole thing seems like DANZIG worship from the artwork, image, all the way to their lettering; "Secret Love" should've been a DANZIG tune. But, whereas old Glenn is swimming in the '70s, these guys have a more HC edge, with more upbeat songs and energy, but including the "Heaviness." (WG)
(Gell Publishing, Inc., 730 N. LaSalle St. #1174, Chicago, IL 60610)

REVOLTING COCKS - "Beers, Steers & Queers" LP

REVCO are Ministry with a greater emphasis on the dance aspect of the whole techno/dance/thrash/rock genre. I like this record, but I wanted to love it. Too much dance, not enough rock. It's heavy (Jourgensen and co. making some of the hardest music around today), but doesn't pin you to the floor like Ministry does. Best track is the title track. These guys will never be able to play Texas again, that's for damn sure! (JY)
(Wax Trax! Records, big ol' place in Chicago)

RIPCORDS - "A Right Is A Right" cassette

Pop punk with weird vocals — reminds me of the CHIEFS meet the RAMONES. Happy tunes for nerd-core listening people. But play it, love it, and then do I don't know what with it! (HC)
(PO Box 1421 Station H Montreal, P.Q. H36 2NY)

ROAD WHORE - "Battle Beneath the Planet of the Eternal Gods of Rock" EP

Al Bum (WHITE FLAG) tries his hand at long hair garage rock, a tongue-in-cheek romp (more like a plod) with a few imaginative interludes. (TY)
(Allen Wrench, 5225 Canyon Crest Dr. #73, Floor 69, Riverside, CA 92507)

ROTTEN - "Who Fucked The Bambi?" flexi

As you might expect with a name like this, it's '77 punk time — pretty decent, though the music slips into early '80s TOY DOLLS type punk as well. (TY)
(YSR Co., JAPAN)

ROT GUT - EP

Some basic U.S.-style '77 garage punk. As you probably know, I never get tired of the back-to-basics punk style and power guitar simplicity. Not pretty, just raw and real. (TY)
(Potty Queen Records, 4721 Larchwood, Philadelphia, PA 19143)

S.B.L.C. - "Falling Apart" EP

Detroit's SCREAMING BLOODY LEPER CHILDREN paint their dismal perspective of today's problems with lyrics concerning chaos, broken homes, careless fucking and boot wearing. Typical early '80s punk riffage in a very D.I.Y.-looking package. (KG)
(19930 Poinciana, Detroit, MI 48290)

7 INCH BOOTS - "Tamped Concrete" EP

Slow, grinding, picking up speed, rolling bass, lurching rhythm, hard guitar. Like straight hardcore meets the MELVINS. (TY)
(Snoop Records, Am Geierberg 17, 3153 Lahstedtl, W. GERMANY)

SHADES OF GREY - cassette

4-song demo by an OK punk/crossover band with good production but occasional metal riffage and frightening OZZY-style vocals. (JA)
($5 ppd, Chris Schafer, 711 Marlboro Rd, Glen Burnie, MD 21061)

SHELTER - "Perfection of Desire" LP

Where do I begin? This is religious HC. Although I agree with some of the ideas presented (anti-greed, anti-materialism, etc.), all these beliefs are Krishna-based & the "lyric sheet" is more like a religious pamphlet that presents more indoctrination than information. On the track "Shelter," Ray comes clean and lays his "allegiance" on the line. Musically, it's (divinely?) uninspired metallic punk and HC; Ray's vocals aren't even too good. One more thing: for such an egoless bunch, they certainly have some nice color photos of themselves. Who knows? For eight bucks to Revelation, maybe you can buy Salvation. They market it well enough. (WG)
(Revelation, PO Box 1454, New Haven, CT 06506-1454)

THE SHOUT - "Maximum Agit-Pop Rock!" flexi

Two great '77 influenced punk songs that have wonderful rough production, loud guitars, and good sing- a-long choruses. If COCKSPARRER played their best songs in a garage it would sound like this and might have a hard time being better. Comes with "So What" fanzine #8. (MS)
(26 Pinn Close, Cowley Peachey, NR. Uxbridge, Middlesex, UB8 3TB)

SHUDDER TO THINK - "Ten Spot" LP

The jump to Dischord provides a cleaner sound but offers no real bite. Psyche-pop vocals sprinkled over almost metal style riffs. This could appeal to pop/punk fans. No new territory found. (AS)
(Dischord, 3819 Bleecher St. NW, Washington DC 20007)

SHUTDOWN - "No More Privacy" cassette

Upbeat punk rock. Pretty good production, tight playing. Vocals seem to change style during songs from ROLLINS-like growl to J.Stabb singing. Kinda like RKL or NOFX. (JA)
(4489 Tyndall Ave, Victoria, BC, V8N 3S7, CANADA)

SNAKE RIVER - "Spinach" EP

One side has to really memorable twisted hard pop/punk tunes that were great and the flip has one sort of, I don't know, arty kind of tune. Really cool hand silk-screened cover. Nice job, now who the hell are they? (ML)
(Bonehead Rex, 925 Post, San Francisco, CA 94106)

S.O.D. - "Speak Swedish or Die" EP

No, this is not that lame bunch of fucks from the East Coast. This is the good one from Sweden. Actually this is a posthumous release (they've been gone for some years now) that was recorded at the same time as their first 7". More of the same classic powerful thrash. Kinda like a heavier VARUKERS. Great stuff! (CD)
(Really Fast, c/o P.Jonsson, Ekgatan 12A, S-595 00 Mjolby, SWEDEN)

SPERMBIRDS - "Common Thread" LP

This one has yelled vocals and choruses, abetted by acerbic social commentary on primarily powerchord punk. This is the grinding, stop-on-a-dime approach, powerful yet fairly ordinary. (SS)
(X-Mist, Buler Str 5, 7277 Wildberg 1, W. GERMANY)

SPIKEY NORMAN - "The Green Album. Dedicated to Life" LP

Hey, I hate the cover too. But this is a darn good record. Real catchy mid-tempo punk with splices of straightforward hardcore. The vocals are nice and the playing is pretty punchy. The lyrics are meaningful but there's a certain sense of humor too. Good stuff. (LH)
(Alternatiz Noise, 16 Rue De La Republique, 60600 Erquery, FRANCE)

STASH - flexi

This red floppy sounds like a '50s instrumental band gone country punk. Lots of bad covers. (TY)
(YSR Co., JAPAN)

RECORD TAPE REVIEWS

STAND TO FALL - LP

Pretty good DC-ish core with harmony and some healthy screeches thrown in for good measure. Cool cover and clean production are highlights. Personal tragedy is the main focus here. Tight, crispy and clean. (CD)
(X-Mist Records, Buler Str. 5-7277 Wildberg 1, W. GERMANY)

STEELPOLE BATHTUB - "Lurch" 12"

Forget their first record. *This* is *STEELPOLE BATHTUB*. Powerful. Driving. Tribal. Rhythmic. Crunching. Manic-depressive. Anarchic. Achieving new levels of tension, pandemomium and psychosis. Wonderfully disturbing lyrics and packaging as well. So good it hurts. (LH)
(Boner Records, PO Box 2081, Berkeley, CA 94702)

STIKKY - "Cuddle" EP

The U.S. release of this European 1988 disc; contains nine slices of STIKKY's fartcore. Manic HC with an accent on Buddy Ebsen's genital warts. This puts the goo in goon. (WG)
(Slap A Ham, PO Box 843, San Francisco, CA 94101)

STINKBUG - cassette

Wow, this is kinda cool. Driving and rockin' but melodic at the same time. Six tunes that remind of me of JOHNNY THUNDERS and REDD KROSS. Get this before they become a shitty glam band. (LH)
($2 to Hubba Hubba, 4707 Finley Ave #1, Los Angeles, CA 90027)

STREBERS - "Kraken" EP

Not unlike a rawer ASTA KASK in the vocals, this inventive band mixes traditional Swedish punk with, at least on the flip, very traditional ancient folk ("Midsommarviaa"). Interesting, and recommended. (SS)
(Birdnest Records, R. Granbert, Schreleg 198, 131 33, Koping, SWEDEN)

STUKAS - "Somewhere Inside" 45

Mid-tempo pop punk is the byword here, the attributes of any good Swedish release. The A side is slower and catchy (kinda HUSKER-ish), while, in the words of Patrik, the faster B side "is a B side," though I found it to be the snappier and more memorable. Lance likes it a lot. (TY)
(Really Fast, PO Box 6170, S-10233 Stockholm, SWEDEN)

SUBSOCIETY - "Iceman" EP

Pop punk that is obviously ALL/DESCENDENTS influenced. Personal lyrics. Not bad; for fans of, uhh, gee, DESCENDENTS and ALL, I guess. (WG)
(JFS PRoductions, 4456 Mt. Henry Ave., San Diego, CA 92117)

SUBWAY ARTS - cassette

Basic but fun-sounding upbeat punk/hardcore. I've heard more developed bands, but simplicity is the key so this tape is O.K. by me. (CS)
($5, Steve Differing, 93 Rue Pierre Dupong, 4545 Differdance, LUXEMBURG)

SUGAR SHACK - "You're A Freak" EP

A hit and miss release. The A-side "You're A Freak" demolishes with MELVINism dirge fury, while the flip, "Trailer Chicken," takes the Hendrix road, with little effect. Worth it for the A-side alone. (WG)
(Anomie Records, PO Box 35709, Houston, TX 77235-5709)

THE SUN - LP

Actually this is only half an album which is only bad cuz I wanna hear more. Solid HC much like the late HAYWIRE except better. The lyrics tackle every facet of what's fucked up in the world. If that ain't cool enough, this is self-released, so help these guys out and get this, cheesehead. (CD)
(Fredrik Florgard, Annebodavagen 39, 129 36 Alvsjo, SWEDEN)

SUNFLOWERS - "Teenage Death/Twenty Fifteen"

An early UK postpunk sound with a '60s garage sound on one side, and with a psych influence on the other. One of the better releases on this label lately. (TY)
(S.F.T.R.I., 4901 Virginia Ave, Long Beach, CA 90805)

SUPER CHUNK - EP

Two songs on this great single. The A-side is amazing, "Slack Motherfucker" (the title alone is a classic) has a slight DINOSAUR sound to it, coupled with very melodic, chorusing style vocals. The B-side is a cover of The FLYS' "Night Creatures," and that's pretty good too, although the A-side alone makes this record a must. When they do an album, look for me at the front of the line. Oh, Mike, check this out! (JY)
(Merge Records, Box 1235, Chapel Hill, NC 27514)

TERMINAL SOLUTION - "Force Of Life" cassette

Insane guitars that sound like heavy machinery gone awry over a drum machine with lyrics about corruption and fascism in America. (JA)
($3 ppd, 1805 E.Market St, Apt 2, New Albany, IN 47150)

2 BAD - "Idiot Time" LP

Tight, well-recorded, aggressive post-punk is performed with skill on this varied album. Not my favorite style, I'll admit "Connections" intrigued me with its wry humor and hard guitar whallop. (SS)
(X-Mist, Buler Str 5, 7277 Wildberg 1, W. GERMANY)

T.C.O. - "Nightmare" EP

A fairly good garage HC release, with lyrics that mostly dwell in the personal camp. They also have some catchy choruses, esp. on "NY Love Song," the standout cut. On the down side, I must mention "Tragic Faggots," a vague song they claim isn't homophobic, but the use of the word "faggot" and the way it's chanted throughout puts me off. (WG)
(T.S. Productions, 501 N. Bethlehem Pike #12dJ, Ambler, PA 19002)

TRESPASSERS W - "Macht Kaputt" EP

A post-punk melange that sometimes sounds like the FALL — at its best moments. (TY)
(A.D.M., PO Box 15582, 1001 NB Amsterdam, HOLLAND)

TOTAL EGON - "Man" EP

Swedish pop-punk will not get better than this. Hard guitars, fast tempos, unbelievably catchy tunes, great vocal choruses — this recalls the best of KSMB and ASTA KASK. Snap this up. (SS)
(Mark Hallgren, Faltvagen 30, 147 41 Tamba, SWEDEN)

ULAN BATOR - "Pa Ratt Spar?" EP

These short blasts of fast, melodic punk approach thrash, but have weak, empty-sounding production and vocals that are too up-front. Needs more punch. (SS)
(Power Hour, Box 1113, 600 41 Norkoping, SWEDEN)

URGE - "OK Now, Here's Whatcha Do..." cassette

Well, I have to say this isn't what I was expecting from the name. Still, this is good mid-tempo punk and post-punk. Not totally original in its structure. But a lot of these tunes are pretty catchy and memorable. Recorded live at Gilman so the sound quality goes in and out at times. But over all, this is pretty good stuff with a lot of potential. (LH)
(PO Box 40383, Berkeley, CA 94704)

THE VACANT - cassette

This is kinda fun. It's live. It's loose. It's light. I think all the songs here are covers. If this an indication of what their regular set is like, they're a fun mid-tempo punk band with lots of melody. Live tapes always have varied sound quality. Overall, this is fun stuff. (LH)
(3456 S.E. Salmon St., Portland, OR 97214)

VALE OF TEARS - "Stand Up!" EP

Gotta give these guys credit, cuz no one else is still doing their brand of punk-meets-art anymore (maybe with good reason). Sounds like '79/'80 all over again, complete with sax and vocals that sound like Gary Floyd meets Robert Plant. (TY)
(Cry-n-Tyme Records, 256 Lexington Ave., Lexington, KY 40508)

VISUAL DISCRIMINATION - "In Vain" LP

The last time I was in LA., I saw these guys and they did nothing for me. Their LP does the same. Tough straight edgers tell hard times stories. Sorry guys, you missed the boat years ago. I do give it to them for finding a good bass player and drummer. Without them, well... I guess if you're 12 to 17 and "straight edge," buy it. (HC)
(Nemesis Records)

VOICE BOX - "Silence Lies" EP

Dan O'Mahoney does the rock thing. This is slow crunching metallic rockish punk with Dan actually singing in parts. Lyrically, it's strong, especially "Cold Inside," which examines the shallowness of appearances. The sound of this release surprised me, leaving me in a quandry. Not bad, just seems a little odd. (WG)
(Workshed Records)

WALK PROUD - "Rip" LP

Strong SoCal HC with a cool bed of drums that pounds the cranium. No let up from song to song. Produced by Brett Bad Religion. (KG)
(Nemesis)

WALTER ELF - "Dedication" LP

First off, I want to say they have a bitchin' name! Here we have funny covers of old BAY CITY ROLLERS and OSMOND (remember Donny?) songs. This is pretty cool, almost as cool as the TUBE BAR LP. Thanks from me, and Walter Glaser for the name. Pretty nifty. (HC)
(X Mist Records, Bulerstr 57277 Wildburg, W. GERMANY)

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RECORD TAPE REVIEWS

WORD MADE FLESH - cassette

One of the best tapes I've heard in a long time. Jae's (ex-APPLE) distinctive vocals lead the way, backed up by strong, straightforward punk. Excellent stuff from NYC. (CS)
($3, Jae Vespole, 25 Vandam St., Brooklyn , NY 11222)

WRETCHED ONES - "Going Down The Bar" 6"EP

Classic punk and oi on this 6" slab of red vinyl. Basic, tough, catchy and a novelty. (TY)
(Headache Records, 47 Myrtle Ave, Midland Park, NJ 07432)

YOUTH GONE MAD - cassette

Melodic punk, gruff vocals, goofy lyrics, a Bob Dylan cover; what more could you ask for? Lighthearted and, for the most part, enjoyable. (MH)
(Youth Gone Mad, 560 W43 #30G, NYC, NY 10036)

V/A - "Apartheid...The Last Day Is Near" cassette

Eight bands from all over Europe and the U.S. play 28 versions of punk rock. Some strong social and political ideas, some with the "Fuck You" attitude and some I can't read. (AA)
(Acts of Defiance, BP #90, 93720 Sevran, FRANCE)

V/A - "A Bas Toutes les Armees" LP

A.P.P.L.E., PIN PRICK, HAINE BRIGADE, L'ODIO SOCIAL and CONSTRUACION contribute the standout cuts on this comp, varied in both style and in its use of male and female vocalists. Good, solid effort. (SS)
(Visa, 17 Rue Raspail, 93100 Montreuil, FRANCE)

V/A - "California's Got It" cassette

A collection of old and new talent from the Golden State. All of the bases are covered here with thrash (SUCKER PUNCH), punk (OFFSPRING), metalcore (NUCLEAR ROACH), goofcore (COLLATERAL DAMAGE) and slow weirdness (UTILITY PLUG). Eleven bands doin' 27 songs. (CD)
(Penetration Tapes, PO Box 49, Rowland, PA 18457)

V/A - "Catch of Day" EP

A split 7" with two bands: SHUDDER TO THINK gives us "Jade-Dust Eyes," a melodic punk tune with their trademark "sung" vocals, and UNREST do the noise thing with "Manhole Burn." Limited edtion of 1000. (WG)
(Big Dragg, PO Box 25044, Wilmo, DE 19899)

VARIOUS - "Destroy and Be Free" cassette

Pretty good quality on most of the tracks - lots of bands do several tracks. Many including some live stuff, which gives you a better overall feel for the band. 18 bands, including NAUSEA, MEDIA CHILDREN, INFECT, and my favorites, FACE OF DECLINE. Comes with booklet. (GF)
($3 1737 Grove St #1, Ridgewood, NY 11385)

V/A - "Dope, Guns, and Fucking In The Streets Vol. 5" EP

Step back. It's hard to fathom these gems could stay fairly consistent. By far the highlight is the HELMET cut, which is a fast-paced shining example of their gut wrench. Much better than their adequate 45. GAS HUFFER deliver more sludge while the MELVINS track is a cool slow dirge. The DWARVES are the DWARVES. (AS)
(Amphetamine Reptile Records, 2541 Nicollet Ave S., Mpls. MN 55404)

V/A - "Go Berzerk...To This Comp" cassette

13 bands, 44 songs by DISSENT, SONS OF ISHMAEL, SOCKEYE, SCREECHING WEASEL and more. (JA)
($3 ppd, Berzerk Tapes, 9890 Tamarack, Brecksville, OH 44141)

"Hardcore Breakout USA" LP

This is actually a double album, the first of which includes new material by ULTRAMAN, SAMIAM, JAWBREAKER, HOGAN'S HEROES, DIRGE and several more. The second comp. is a sampler from previous NRA releases, including many of the same bands plus others not on the first. (TY)
(New Red Archives)

V/A - "Is There Any Sure Repellent for Stupidity" cassette

Most tracks are really good recordings. Spoken text between bands. Has BORN AGAINST, ALL SYSTEMS GONE, SAM BLACK CHURCH, CITIZEN'S ARREST, seven more. (GF)
(877 Letort Rd., Wash. Boro, PA 17582)

V/A - "Life's Tough For The Stupid" EP

Rave Records bid for the limited edition colored vinyl double 7" multi-hip band contest. More FIENDS, STARVATION ARMY, THE BIG THING and THE REVERB MOTHERFUCKERS check in with one tune each. All the bands are real different so surely something on there will groove you. (ML)
(Rave Records, PO Box 40075, Philadelphia, PA 19106)

V/A - "No Control At The Country Club" EP

A live recording from LA/1989 that contains a song each by CARRY NATION, VISUAL DISCRIMINATION, INSTED and BAD RELIGION. The first and last bands turn in the most memorable tracks. Not necessary, but enjoyable. (TY)
(Nemesis)

V/A - "Oi! Oi! Oi!" LP

Whatever the political persuasions of some of these so-called "working class" bands, the music on this record is really fucking great. I hadn't listened to an Oi! record in quite a while prior to this, and I realize what makes most of them so good is the musical simplicity of the songs. Very strong, catchy and powerful chord guitar rock'n'roll. So far as the lyrics go, well, they're what you might expect mostly — pretty dumb. Take them away though, and... (JY)
(Link Records)

V/A - "Pur Best" LP

Six bands that all have a similar thrash sound with metal tinges. Some of it's great with great lyrics (DISGRACE). Some is just the opposite (KODAVERBACK). Overall, there's not enough variation to keep this sampler interesting. (LH)
(Rene, 058-133960 Schoolstraat 10C, 8911 BH Leeuwarden, HOLLAND)

V/A - "Really Fast Vol. 5" LP

Keeping the tradition alive, it's yet another collection of the finest HC Sweden has to offer. Mostly unknown bands (to me, at least). Most of this is really fast and all of it kicks butt. TT-TASK, CEMETARIUM and ALGKARN are my personal favorites, but all 14 bands are distinctly great. (CD)
(P. Jonsonn, Ekgatan 12A, S-595 00 Mjolby, SWEDEN)

V/A - "Real World Records" cassette

Basically, this is a comp. of all the Real World releases which are by and large out of print. All these records are great, so this a cool tape. Featuring HEAVY DISCIPLINE, NEIGHBORHOOD WATCH, the DISTURBED, the UNTAMED and BAD ATTITUDE. Great! (LH)
($5 to Criterion Tapes, PO Box 888, Glasgow G12 8NL, SCOTLAND)

V/A - "Ronald McMutilation" cassette

14 compilation, pretty varied featuring 2 to 3 songs by each band. Contains SAMIAM, SOCKEYE, PUBLIC HUMILIATION, ELEGY and more. (JA)
(Spazztic Underworld Prod, 8101 Richard Rd, Broadview Hts, OH 44147)

V/A -"Songs For the Socially Retarded" cassette

This tape has tons of punk bands coming from all different directions. My favorites were Spain's ANARKOTICS (the only band not from the U.S.), MEAN BOOPER, RESIST and RAID. Comes with a cool booklet, too! (AA)
($3 ppd., Thrashing Mad c/o Wilentz, 29 Perry St, Apt 1F, NY, NY 10014)

V/A - "This Is The A.L.F." EP

Well, if this is the A.L.F. they sure are boring. A lot of great bands here (POISON GIRLS, LOST CHEREES, APOSTLES, CONFLICT, etc.) But it's all stuff previously released. Some of the oldest, most over-used graphics too. Of course, it's a good cause with good bands. But this record is totally uninspired. (LH)
(Mortarhate, PO Box 448, Eltham, London SE9, ENGLAND)

V/A - "Wild, Raw, and Beautiful" LP

A Swedish comp. of newer bands, the standouts being the NUTS, CRUCIFIX and MBE. Also includes SVENNSSONS SLAVAL, BRUTAL PERSONAL and more. (TY)
(MBHHR, Landsvägsgatan 7, 413 04 Gothenburg, SWEDEN)

V/A - "Yokosuka Street Rockers" double flexi

Garage, punk and hardcore bands from this city, though the garage/'70s rock type predominate. Cool concept though. (TY)
(YSR Co., JAPAN)

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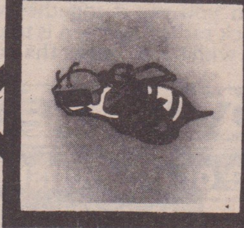

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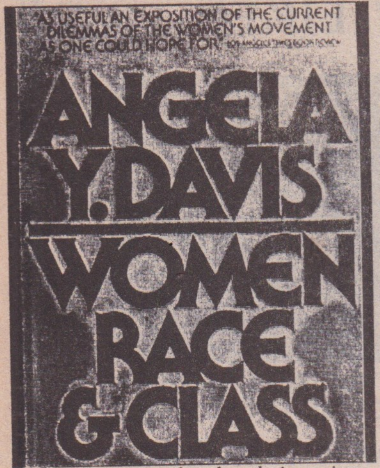
BOOK REVIEWS

Reviewer: Jane Guskin (JG)



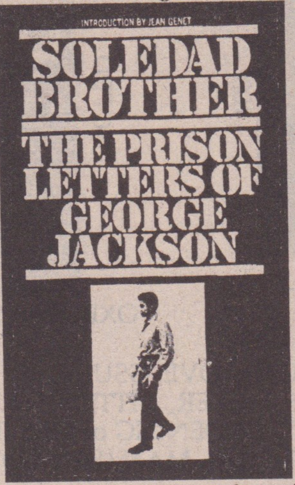
Angela Y. Davis, *Women, Race & Class*. (New York: Vintage Books/Random House, 1981). 271 pp., $7.95.

Reading *Soledad Brother*, I knew I had to follow with an Angela Davis book. I just kept thinking: What do Black radical women think of all this Black radical macho stuff? I figured Davis was the obvious choice, since she *knew* George Jackson. So when I saw this book on the street for a couple of bucks, I picked it up, without ever checking out her other books. I still don't know if this is really the best one I could have read to answer the particular questions in my mind. But it made me see my questions from a different perspective, anyway. And that's important.

The way this book is written makes it perfect for a classroom textbook. The language is very clear and simple, and she repeats her major points enough that you don't have to be paying much attention to get the message. It gives a solid history—from a socialist perspective—of how the women's movements in the U.S. related to race and class issues (that is, not very well). These points aside, my impression of the book is that it devotes a lot of effort to defending Black men. But in the historical perspective explained in the book, that makes a lot of sense.

Of course Black women will take the side of Black men, no matter how sexist or macho, over the side of the white middle class women who have (historically) ignored them, rejected them, and sold out their interests. The whole history of this is detailed in the book, along with the few who crossed the boundaries: Sojourner Truth, Ida B. Wells, Mary Church Terrell, Lucy Parsons, Claudia Jones (all Black women activists), Frederick Douglass (an anti-sexist Black man), Sarah & Angelina Grimké (anti-racist white women),... these and a few others emerge as the heroines & heroes, while the more famous women's rights leaders Susan B. Anthony and Elizabeth Cady Stanton are shown to be enemies of the Black liberation movement and the labor movement, enemies who put the rights of educated WHITE women above all else.

Although this book doesn't really answer my question about Black radical women's reactions to Black radical men's sexist bullshit, it seems, when you put it together with Soledad Brother, that the reaction of Black radical women is to educate their Black radical men while working with them, rather than to separate and complain about them, like white women do. They've been separated enough. That doesn't get anywhere. George Jackson was proof that education and experience could eliminate sexist ideology. Angela Y. Davis undertook his education personally; to educate against white women's racist (and bourgeois) ideology, she wrote this book. So read it. (JG)



George Jackson, *Soledad Brother: The Prison Letters of George Jackson*. (New York: Bantam Books, 1970)

Soledad means loneliness in Spanish. It's also the name of the prison where George Jackson did some of his more than ten years behind bars (seven & a half in solitary). His crime: stealing $70 from a gas-station. (He was 18 years old.) His sentence: one year to life. And in the end, it was life.

This man was a radical. He was tough, he was smart, he knew what was going on. Well, okay, so he had a few problems with women and homosexuals, especially in the early years. Women: if you read this book, don't give up when you get to the really sexist stuff. He figures it out eventually. (Malcolm X would have too, if he'd been given a chance.) But it's not easy, as a woman, to read this stuff through:

In the society of our fathers and in the civilized world today, women feel it their obligation to be ever yielding and obedient to their men. Life is purposely made simple for them because of their nature, and they are happy. ... In the civilized societies the women do light work, bear children, and lend purpose to the man's existence. ... The white theory of "the emancipated woman" is a false idea.

Later on down the line, his political education progresses and (presumably) Angela Y. Davis whips some sense into him. He loves and worships Davis, and this book is dedicated to her, along with his mother and brother. (Incidentally, the most offensively sexist stuff is in letters to his mother, and on the last page of this book he tells his friend Joan, "Go over all the letters I've sent you, any reference to Georgia being less than a perfect revolutionary's mama must be removed. Do it now! I want no possibility of anyone misunderstanding her as I did." Apparently this was not done.)

When he was in prison, Jackson read every political book he could get his hands on, had his friends and parents send him as many as possible. But it's not his level of knowledge that makes this book so great. It's knowledge combined with great heights of love and anger, the revolutionary passion he had for being alive. And that transcends everything. (JG)

MOVIE REVIEWS

Consume or Be Consumed

Movies with Jerod Pore

In a land where "Freedom of Speech" is an empty slogan, the censor is becoming increasingly arbitrary with her scissors and her categories of saleable morality. While the acts of petty repression restrict the product from some markets, in supposedly 'freer' areas the demand for the product increases. We have 2 Live Crew, now millionaires, and we have the first subject of this column, **Tie Me Up, Tie Me Down**.

The rappers bore me, so lets talk about the movie and the MPAA ratings system. **Tie Me Up, Tie Me Down** is very amusing, slightly twisted and occasionally erotic. Ricky, the one who ties, is an orphaned handyman in a Spanish asylum. He's good with tools and locks, good enough to escape when he wants to. But he always returns as he has no other home. Eventually he is declared sane and kicked out after a final roll in the hay with the loony bin's headmistress. Ah, he's good with several tools, and very good with his looks.

Kicked out into the bright pastel Madrid, he searches for the porn star with whom he had a one night stand during his last unofficial leave. He promised to return to protect her, and he is a man of his word. With the telepathic surety of a part-time schizophrenic he obtains a knife, a heart shaped box of chocolates and entry into the studio in which Mariana (the object of his desires and honor and the one who gets tied) is making a horror flick. In the dressing room he finds her keys, some money and a disguise.

He does handstands to attract her attention. No such luck, boyyo.

At home, Mariana soaks in the tub with a windup toy scuba diver. The diver makes for her treasure. Mariana enjoys that. Maybe this is what the censor objected to so strongly, or maybe it was the scenes of handsome young Spaniards making it with decidedly older women, or Mariana on pornographic video.

Ricky waits, with the patience of an inmate.

When the opportunity presents itself, he forces his way into her life. Mariana thinks it's just a robbery or rape. Ricky wants to marry her, father their two or three children, protect her. He ties her onto the bed until she agrees to his plans. He makes references to their year old fling, but she remembers nothing. She attempts escape and he slaps out a tooth. All that becomes an excuse to get back onto smack. Handcuffed hand-in-hand like any loving couple they pay a midnight call to Mariana's hop head doctor friend for a quick script. "I like your new fellow," says the doc, stoned off of her nut as Ricky, knife threat in his pocket, rocks the doctor's babes.

Domestic bliss: Mariana tied in bed, Ricky fixing things up, scoring her smack, watching Geribank ads featuring aging Nazis. On a smack run he's beaten severely, his boots are stolen, and he's almost run over by a hydraulic street sweeper. While that is happening, Mariana has the chance to escape, but doesn't. When Ricky returns as a basket case, she slips out of her knots and comforts him. Finally they fuck and *now* she remembers him! He draws a map of his life, showing her 'Mariana' as the greatest thing that ever happened to him.

It's a pleasant boy-meets-girl tale. I've certainly been tempted to such extremes. There are a few subplots about lives intersecting, an aging director's last film, typical family problems and joys.

But 'X' rated? The sex was not particularly explicit, nor the violence. There wasn't a lot of either. Slapping such a label on "The Cook, The Thief, His Wife and Her Lover" I can sorta understand, not approve, but understand.

Go figure the state of media Amerika. **The Return of the Secaucus Seven** is a good place to start. Every boomer targeted ad and movie from the "Big Chill" onward ad nauseum can be extrapolated from here. Viet Nam nostalgia, turning thirty trauma, boomer bonding, shaky cinema verité, character development through historical info dump, Young Democrats. You name it, every cheap Toyota and Pepsi commercial cliché from the last tens years that did not originate in MTV, John Sayles did it here first. I doubt if it spawned the asshole decade, but it sure as fuck documented it.

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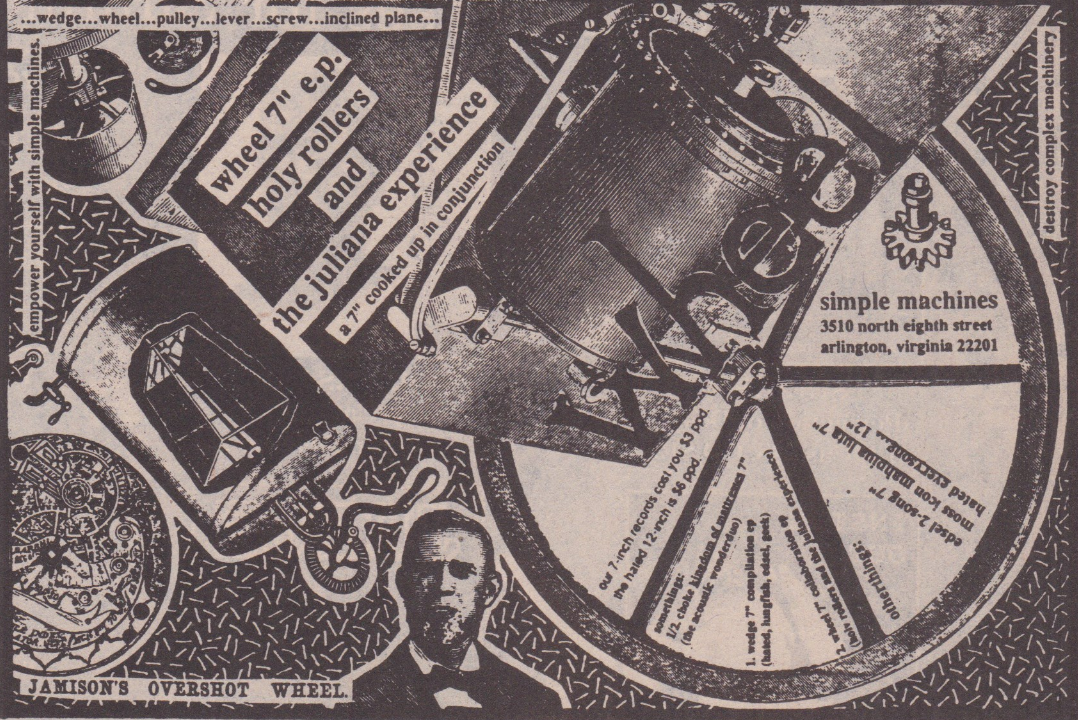
15 - new york, n.y.
16 - pittsburg, pa. - the upstage
17 - cleveland, oh.
18 - open
19 - chicago, il. - the zarbar
20 - detroit, mi. (?)
21 - mpls, mn. - the uptown
23 - louisville, ky.
24 - nashville, tn.



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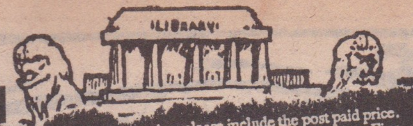

BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (JC) Jennifer Cobb (DD) Donna Dresch, (LH) Lance Hahn, (JY) John Yates

When sending in your zine for review please include the post paid price. I encourage all zine editors to send a copy of their zine to Fact sheet Five (6 Arizona Ave. / Rensselaer, NY 12114-4502) which is the most complete listing of independent/underground publications.
A couple corrections from last issue...the correct address for Punk Pals is 2331 Blake St. #204 / Berkeley, CA 94704. Open Zine was called Open Road plus given the wrong address...You can reach Open Zine at P.O. Box 482 / Paoli, PA 19301. Sorry about the fuck ups.

WHATEVER #94 / 75¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
A simple effort that has some personal rants and editorials as well as some music news and reviews but not much else. (MS)
5 Greenview Ave. / Princeton, NJ 08540

MOSH HARD #6 / $1 ppd.
8 1/2 x 11 - copied - 12 pgs. - English/Spanish
This issue mainly focuses on music with interviews with 2 Car Family, Generica, Bloodstar and Squelch plus some reviews and news. (MS)
Urano #1409 / Col. Wa. Linda Vista / CD. Guadalupe N.L. / CP 67110 / Mexico

MIND SET #2 / 50¢ ppd.
8 1/2 x 11 - copied - 26 pgs.
One of the better concept zines that I've seen. The contents are contributed by several different fanzine editors making this a hardcore compilation in the written and visual sense. Most of the material deals with confronting the big buisness aspects of the NYC hardcore scene via interviews and editorials. Good attitude and effort! Keep on. (MS)
Charles Maggio / 305 Haywood Dr. / Paramus, NJ 07652

STUBBLE MUSICZINE #1 / $2 ppd.
8 1/2 x 11 - copied - 16 pgs.
First off the price is way too high for this zine, which contains some reviews, opinions, a list of addresses (record labels, etc.) and not much else. The content is weak but maybe with time will become worth the price. (MS)
PO Box 732 / Attleboro, MA 02703

HOODWINK #3 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
Another great issue, this one features a long in-depth interview with Tomas Squip, a couple articles, fictional stories, art, local music news and more. Although the content dosen't deal with music that much, a strong punk attitude and set of ethics is more than obvious. Good. (MS)
c/o David Font / 200 SE 15 Rd. #16-D / Miami, FL 33129

LOOK AGAIN #2 / $2 ppd.
8 1/2 x 11 - offset - 40 pgs.
A mixture of hardcore and speed metal bands make up the content of this zine. Interviews with Cro-Mags, Sam Black Church, COC and Maelstrom plus reviews and lots of picture. A lot of music and band coverage. (MS)
c/o Dan McNamara / PO Box 1090 / Hudson, NH 03051

PUNK PALS #? / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs
Another collection of pen-pal listings with people's musical interests as varied as their geographical status. And with over 60 people listed in this, there's quite a lot to offer here. (JC)
c/o Robert Brown / 2331 Blake St. #204/ Berkeley, CA 94704

AFTERSHOCK #3 / $1 ppd.
7 x 8 1/2 - copied - 16 pgs.
A simple zine that contains some music reviews as well as comic reviews. There's a Grim Reaper on the cover that made me yawn. (MS)
Eric Rudnick / 5 Winthrop Rd. / Lawrenceville, NJ 08648

HALF-TRUTH #1 / 50¢ ppd.
8 1/2 x 11 - newsprint - 16 pgs.
From the ashes of 60 Miles North comes this zine which contains an interview with Clawhammer, has some columns, editorials, reviews, clippings and humor. Half jokes, half music. (MS)
PO Box 931013 / L.A., CA 90093-1013

DOGFISH HEAD #2 / $1 ppd.
5 1/2 x 8 1/2 - copied- 16 pgs.
Three writer collaboration with various forms of poetry, prose and one-liners. There's definitely some interesting stuff here, but the poetry book that comes with this featuring poetry alongside women in bathing suits is really lame. (JC)
SB Comix / RFD 1 Box 350 / Cooper Mills, ME 04341

SKULL SESSION #16 / $1 ppd.
8 1/2 x 11 - copied - 40 pgs.
This zine always features a good selection of band interviews, most of which are hardcore or thrash metal. Also included are reviews, letters, comics and a good dose of political information. Good effort. (MS)
Brad Metchell / 3187 Keynes Court / Mississauga / Ont. / L5N 2Z7 / Canada

LET'S FACE IT #3 / 50¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
A good small zine that focuses on housing, gentrification and squatting. A political punk attiutde with an anti-athoritrian attitude. Good graphics by Seth Tobocman. (MS)
PO Box 471012 / Charlotte, NC 28247

SO WHAT #8 / $3 ppd.
8 1/2 x 12 - offset - 28 pgs.
A cool zine that centers on '77 type punk with interviews with Pop Guns, Sofa Head, Heart Throbs and more. This issue also has a bunch of reviews, photos and a good "Do It Yourself" spirit. Comes with a great flexi by The Shout. Get this one. (MS)
26 Pinn Close / Cowley Peachey / NR Uxbridge / Middlesex / UB8 3TB / England

BULLSHIT MONTHLY #24 / $1 ppd.
8 1/2 x 11 - copied- 12 pgs.
Mike's last issue ever (he's moving to California), and this contains the usual amount (tons) of New York info, gossip, happenings, photos, etc. Maybe he'll do a California version?! This has a lot of stuff from ABC No Rio, too. (JC)
175 5th Ave. # 2589 / NY, NY 10010

ONE WAY TICKET TO CUBESVILLE #3 / $2 ppd. - 5 1/2 x 8 12 - offset - 28 pgs.
The third issue from the man who brought us the concept of flip-flops being the ultimate in anarco-vegan footwear... Interviews with Cowboy Killers, the GoHeads, and tons of right on perspectives from a warped mind..."Flip-flops not belly flops..." I think that about sums it up. Get this. (JC)
Richard / c/o 22 Windsor Rd./ Formby / Merseyside / L37 6DY / UK

BACTERIA OF DECAY #3 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This zine contains short interviews (that barely cover the basics) with Trip 6, Intent, Choke and Platypus Scourge plus some reviews and political info. (MS)
63 Lennox Ave. / Buffalo, NY 14226

BLACK INK, WHITE PAPER #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
An interview with Bulimia Banquet plus some reviews and newspaper clippings make up the content of this zine. Simple and small. (MS)
519 Baylor Rd. / Elmira, NY 14904

LUCKY 13 #1 / $3 ppd.
8 1/2 x 12 - offset - 40 pgs. - English
A great first issue that has interesting interviews with Fugazi, Laughing Hyenas, Verbal Assault and even Walter Glaser. Also there are several reviews (records, shows and books), photos and some slick clean layouts. Diverse without losing an edge. Get it. (MS)
Rene llarks / Zandovenstraat 10 / 5b28 RM Eindhoven / Holland

JERSEY BEAT #40 / $2 ppd.
8 1/2 x 11 - newsprint - 64 pgs.
Huge issue and up to #40, with letters, reviews, info., interviews (Jawbreaker, A.O.D., Carry Nation, Jones Very, Kryst the Conqueror, etc.). I don't know, there's tons to offer here, and it's well worth the $2, but it seems to get more and more impersonal with every issue, and that loses me a little bit. Still pretty vital and informative, though. (JC)
418 Gregory Ave. #2 / Weehawken, NJ 07087

FACTSHEET FIVE #36 / $3 ppd.
8 1/2 x 11 - offset - 134 pgs.
Another issue from Mr. Gunderloy that's packed with the familiar contents of this publication. A bible for music, zine, and a slew of other topics, that are reviewed and commented on. (JY)
c/o Mike Gunderoly / 6 Arizona Ave. / Rensselaer, NY 12114-4502

FULL STOP #1 / $2 ppd.
5 x 8 1/2 - copied - 20 pgs.
Featuring interviews with Gorilla Biscuits, Steadfast!, Think Twice and In-Formation. This has the weirdest print quality that I've ever seen! From England. (JY)
Barry / 442 Wakefield Rd. / Denby Dale / Huddersfield HD8 8QJ / W. Yorkshire / England

ROGER MAG #4 / $3 ppd.
5 x 8 1/2 - offset - 68 pgs.
From France, written in French, featuring interviews with Napalm Death, Scraps, Vortex, Smoldering Remains and F.F.T.B. Also contains various articles, I think, and some reviews. (JY)
Laurent Seiter / 11a allee Spach / 67000 Strasbourg / France

FLEX! #3 / $3 ppd.
8 1/2 x 12 - offset - 48 pgs.
Self-described "U.S. Hardcore Discography," this is exactly that. Written in German throughout, this appears to be some on going series as it is listed as "volume 3". (JY)
Flex! / Burkhard Jarisch / Finkenweg 15 / 7030 Boblingen / W. Germany

SPIT #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A pretty good music zine that has interviews with a couple of younger bands plus a very short one with Lawrence Ferlinghetti. Although the interviews are short they come as a relief to long interviews that don't say shit. The lowpoint here is the stupid Guardian Angels ad... cops and punk don't mix. (MS)
c/o salgad / PO Box 13846 / Reno, NV 89507

CARTER #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A collection of comics, art, reviews and a good anti-profit attitude towards underground music. It seems that this zine focuses on the people in the punk community rather than the music itself. (MS)
1239 N.W. 22 Ave. / Miami, FL 33125

NOTHING #2 / $1.75 ppd.
8 1/2 x 11 - offset - 28 pgs.
Interviews with Mindwarp, Sanity Assassins, Trenchmouth, Slam Suzzanne and Steve Kowalski, plus several editorals and examinations of current political events such as flag burning and Earth Day. (MS)
1148 W. 136th St. / Carmel, IN 46032

MEXICORE #2 / $2 ppd.
7 x 8 1/2 x - offset - 36 pgs. - Spanish
This zine is loaded with info from all over the world and takes the form of band interviews, scene reports, photos, reviews, ads and contacts. Cool silkscreen cover. (MS)
Miguel Angel Valladares Sanchez / Apartado Postal #1879 / 64000 Monterrey, N.L. / Mexico

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Skreamin' Skull is a division of Skyclad, Inc., where my garage is grungier than your garage!

INTENSE EXPRESSION #4 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
This zine has a lot of interviews with young bands which is a good change of pace, but they picked the backwards redneck from Kavity Creeps to be on the cover which is fucked up because inside the zine this idiot spews anti-gay and sexist remarks like a well bred frat boy. (MS)
5045 Piccadilly / Madison, WI 53714

SKINTONIC #6 / $3 ppd.
8 1/2 x 11 - offset - 40 pgs. - German
A nice looking zine that concentrates on ska, punk and anti-racist actions/attitudes. This issue has a lot of info on ska bands as well as some better known punk bands. A lot of space is given to supporting anti-racist groups and I couldn't find any nationalistic views anywhere. (MS)
Ilja Satanowsky / Bismarckstrasse 69 / 1000 Berlin 12 / West Germany

SMORSYRA #9 / $3 ppd.
newspaper - 40 pgs. - Norwiegan.
A great political zine that deals with radical actions and ideas from a strong anti-authoritarian stance. The content is made up of long articles, news, info and art. Most of the articles center on events in Europe but can inspire people in other parts of the world to start or continue with similar projects. An important and vital effort. (MS)
Blitz / Pilestredet 30c / 0164 Oslo 1 / Norway

G.O.Y.A. #2 / $2.25 ppd.
8 1/2 x 11 - copied - 28 pgs.
Not too bad for their second issue. A healthy mix of politics and music with simple cut and paste layouts. Interviews this time around include Random Killing and D.O.A. (of all people). Pretty good. (LH)
Jeff Taylor / 81 Barnes Ave / Brantford, Ont. / N3R 4Y9 / Canada

SKULL SESSION ZINE #14 / $2 ppd.
8 1/2 x 11 - copied - 52 pgs.
I hate to say it, but I'm starting to get really bored with all these Calvin and Hobbes comics. They make up a good portion of this issue along with some interview. Rhythm Collision is in this one with a couple of metal lookin' bands. Not too bad. (LH)
Brad Mitchell / 3187 Keynes Ct. / Mississauga, Ont. / L5N 2Z7 / Canada

AMOK #8 / no price listed.
8 1/2 x 11 - copied - 64 pgs. - German.
This is one of those zines that really makes me wish I could read German. Interviews with great bands like Nausea, Libido Boyz, Militant Mothers, as well as Bullet Lavolta, Toxic Reasons and Paranoise. Great layouts too. (LH)
Fred Hopf / Schlangentalerweg 20 / 6720 Bad Dürkheim / West Germany

NO EXIT #2 / $1.50 ppd.
8 1/2 x 11 - copied - 18 pgs.
Diverse. While not covering the more typical punk bands, this zine comes with pretty interesting interviews of more experimental and fringe type bands. This one covers Left Insane, Plaid Retina and Face Value. Good stuff. (LH)
John Piche / 2622 Princeton Rd. / Cleveland Heights, OH 44118

PYROBOLUM #2 / $2 ppd.
5 1/2 x 8 1/2 - copied - 60 pgs.
It's from Belgium but it's in English. Straightforward interviews and reviews. But the content is all really good an the interviews are pretty extensive. This time around features No Security, Jailcell Recipes, Cowboy Killers, Spermbirds, Intense Degree and more. There's also an interesting article on Stalin, of all people. (LH)
Brunno Vandevyvere / Ieperseweg 58 / 8970 Poperinge / Belgium

A RIOT OF EMOTIONS! $2 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Another fantastic publication from the people who do Dark Diamonds (well, at least just Andy). A lot less graphic oriented, which is kind of a shame. Still, this is strong political commentary done in a unique way. Great. (LH)
Andy C. / 1st John's View Boston Spa Wetherby / West Yorkshire LS23 6NQ / UK

THIS ZINE SUCKS # 19 / $1 ppd.
8 1/2 x 11 - copied - 32 pgs.
Short interviews with Jawbreaker, Bush Babies, Intensity, Big Nurse. Record, zine and show reviews, etc. The lay-out needs a little work, and it'd be nice if the interviews were a little longer. But as a whole this isn't bad, and you've got to give him credit for keeping at it for so long (this is the 4-year anniversary issue). (JC)
Bob Conrad / PO Box 7952 / West Trenton, NJ 08628

FOR YOUR SKULL #21 / 25¢ + a stamp
5 1/2 x 8 1/2 - copied - 16 pgs.
Small collection of drawings and comics, plus three short interviews with people publishing similar work (Doug Chapel, Jason Trent and, my personal hero, Joe Franke from LIFE IS A JOKE). Simple but interesting. Send an extra stamp for a copy of Baybee skulls, an off-shoot of the above. (JC)
PO Box 48105 / Los Angeles, CA 90048

PLAT FUZZ #6 / $2 ppd.
8 1/2 x 11 - offset - 34 pgs. - Yugoslavian.
Huge issue packed with stuff — makes me wish I spoke Yugoslavian...Big article on Mail Art, tons of reviews, and interviews with Trula Koalicija, C.Z.D., Raped Youth, Target of Demand, All, Circle Jerks, etc. Can't guarantee it content wise, but judging from the obvious time they spent on it, it's probably pretty good. (JC)
Matija Kvesic /Slandrova 44 / 63250 Rog. Slatina / Yugoslavia

BREAKFAST WITHOUT MEAT #13 / $2 ppd.
8 1/2 x 11 - copied - 24 pgs.
I'm so upset because this is one of the funniest magazines that I've read in so long. There are funny fake ads, great record reviews, interviews with famous has-beens or never-beens and THEN there is the dumbest article, that is supposed to be funny, about abortion, that really lets you know where the editors are coming from... OPERATION RESCUE. I'm so sure. Not only that but there's a Tender Fury interview that makes me think that this is a total bummer. (DD)
PO Box 15927 / Santa Fe, NM 87507

TOURIST TRAP #9 / $1.50 ppd.
8 1/2 x 11 - offset - 32 pgs.
This issue contains several pages of writings and verse as well as reviews and art. Although music is not a major topis within these pages there is a common theme that focuses on censorship and the first amendment. Most of the writing is good but there is a percentage that ia a bit painful much like that of a punk compilation. (MS)
PO Box 1033 / Newport, RI 02840

SUBURBAN ZINE #1 / $2 ppd.
8 1/2 x 11 - copied - 20 pgs.
A lot of exposure for young hardcore bands (Onlife, Edge Wise, Instant Justice and Food 4 Thought) via interviews and reviews plus several pages of pictures from live shows. (MS)
Justin Moulder / 45 Orchard Lane / Berwyn, PA 19312

CUT #9 / $2 ppd.
8 1/2 x 11 - offset - 24 pgs.
Good interviews with Cop Shoot Cop (one of the best names around!), Prong and Green Maget School, plus loads of reviews of all types of aggressive underground music. This reminds me a lot of what Conflict use to be like. (MS)
11 Julian St. / Norwich, CT 06360

NOISY CONCEPT #3 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A short but decent zine that has an interview with Dissent, Melissa and Pretentious Wankers plus a couple pages of reviews. (MS)
621 Bassett Rd. / Bay Village, OH 44140

MUSIC TO DIE FOR #1 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This issue has an interview with Antiseen and one with the editor from Combat Stance zine plus a couple other short ones also included are several reviews. A pretty good first issue with a lot to read. (MS)
Jes / 2089 Princeton Pike / Lawrenceville, NJ 08648

XY ZINE #1 / $2 ppd.
8 1/2 x 11 - copied - 30 pgs.
If the band Stikky was to do a zine it would look like this one, which has several band interviews, reviews, opinions, comics, humor and photos. Good effort even if the pages are completely fucked up. (MS)
Zak / 1206 Monroe Ave. / So. Milw., WI 53172

CHANCE TO LIVE #3 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
Take the stupid headlines from the National Enquier and mix them up and you have the content of this zine... insanity of insanity. (MS)
150 Mt. Olympus Dr. N.W. / Issaquah, WA 98021

UNMENTIONABLE #11 / $1 ppd.
5 1/2 x 8 1/2 - copied - 52 pgs.
A collection of funny articles, opinions, stories, bits of advice and reviews, all of which are centered on people and the things they do... along the same line as Cometbus. Good reading and a nice break from band interviews. (MS)
PO Box 7718 / Berkeley, CA 94707

RESISTENCIA #5 / $3 ppd.
8 1/2 x 12 - offset - 40 pgs. - Spanish
This zine has been around since 1984 and to this day is filled with information about underground punk and garage music as well as some politics (this issue gives a lot of space to animal rights) and some horror movie reviews. Large, loud and informative. (MS)
Patricia / Jose Marmol 1432 / Cp1255 BS AS / 42 Paginas / Argentina

SLINGSHOT #34 / 50¢.
11 x 16 - 8 pgs.
A bay area political rag pumped full of adrenalin. This is an old issue. It seems like this comes out pretty often and it's got some pretty vital information regarding local actions and news. With a good punk feel too. (DD)
700 Eshelmen Hall / Berkeley, CA 94720

DAGGER $2 ppd.
7 x 8 1/2 - copied - 30 pgs.
Surgery, Died Pretty, the Cows, the Bastards, Tar, reviews — the usual rock and roll type fanzine. (DD)
PO Box 460 / Somers Pt., NJ 08244

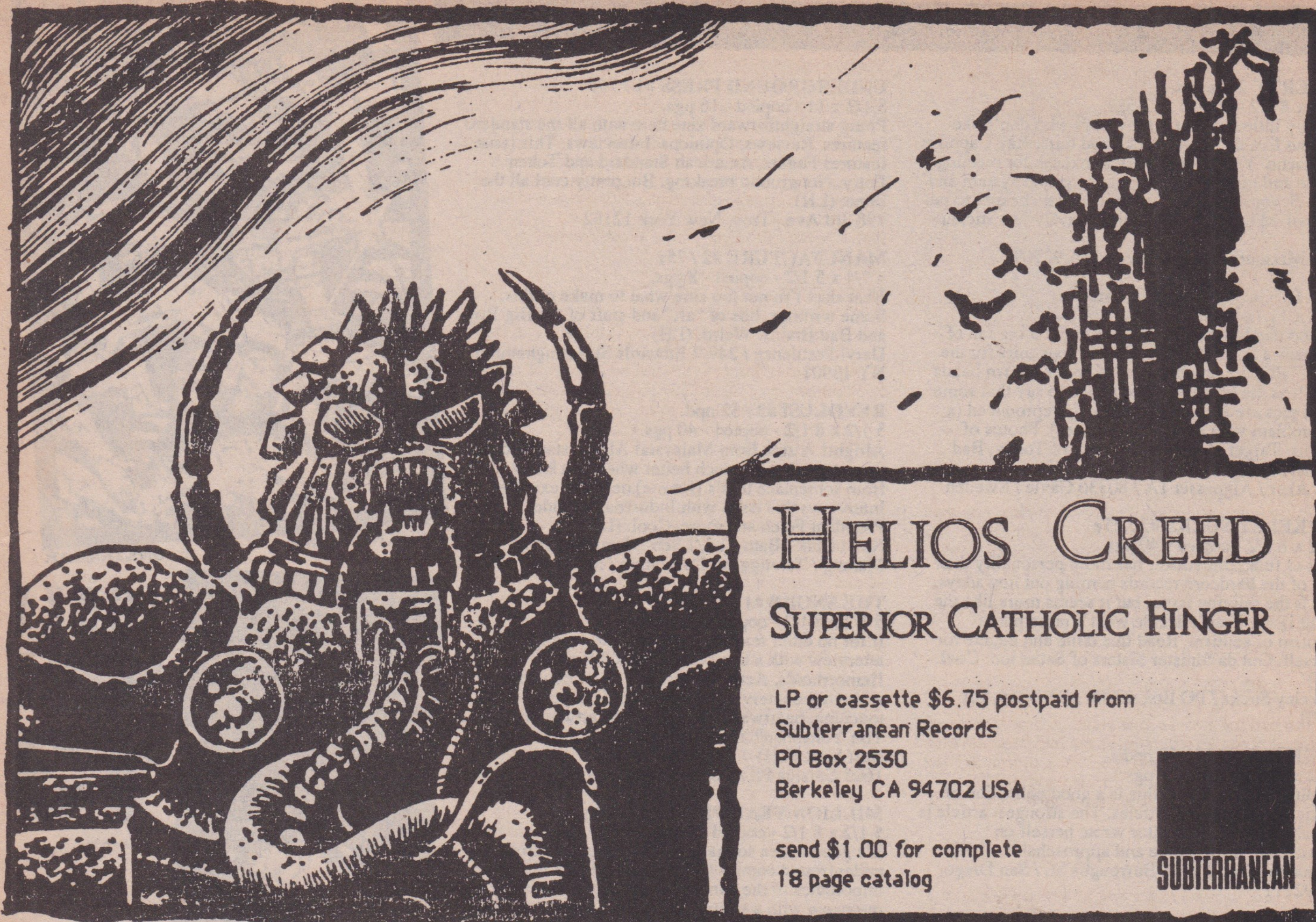
STORMWARNING #15 / $1 ppd.
8 1/2 x 5 1/2 - 24 pgs.
This is a publication put out by The Vietnam Veterans Against the War Anti-Imperialist (VVAW AI). This issue contains articles on the war crimes in Panama. A good article about women in combat. U.S.' phoney elections in Nicaragua. Networking for veterans and others who are interested in these issues. (DD)
4710 University Way NE #1612 / Seattle, WA 98105

BIMBOX #2 / Free to those who deserve it.
7 x 8 1/2 - copied - 96 pgs.
"A secret network of renegade terrorist dykes and fags." If you way-queer and you know it... you're most likely eligible to join this ultra-gay, exclusive, punk rock homo party. A good mix of nastiness for both girls and boys. No. 2 comes with extra special artpieces, which lets you know the editors care. AND 96 fucking pages. (DD)
282 Parliament St.#68 / Toronto, Ont / M5A 3A4 / Canada

EUTHANASIA ROSES $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
A weird little zine From Alaska. Lots of poetry and cut and paste. It seems like a few kids hanging out in Fairbanks creating their own scene. (DD)
759 Cranberry Ridge / Fairbanks, AK 99712

YEAH #3/4 / $4 ppd.
5 1/2 x 8 1/2 - copied - 169 pgs.
A super thick zine from Italy. Kinda arty with music and comics. Nice cover as well. Tiny little type in Italian... I think. I'm going to ask Martin. (DD)
Ufficio Postale GE / Rivarolo / 16159 / Genova, Italy

RAD #47 / $1 ppd.
7 x 8 1/2 - copied - 26 pgs.
Interviews with Bob Z, Food Not Bombs, legalizing drugs, Subgenius, trees, some silliness, comics, poetry, more Bob Z, reviews, the end. (DD)
PO Box 867 / Morro Bay, CA 93443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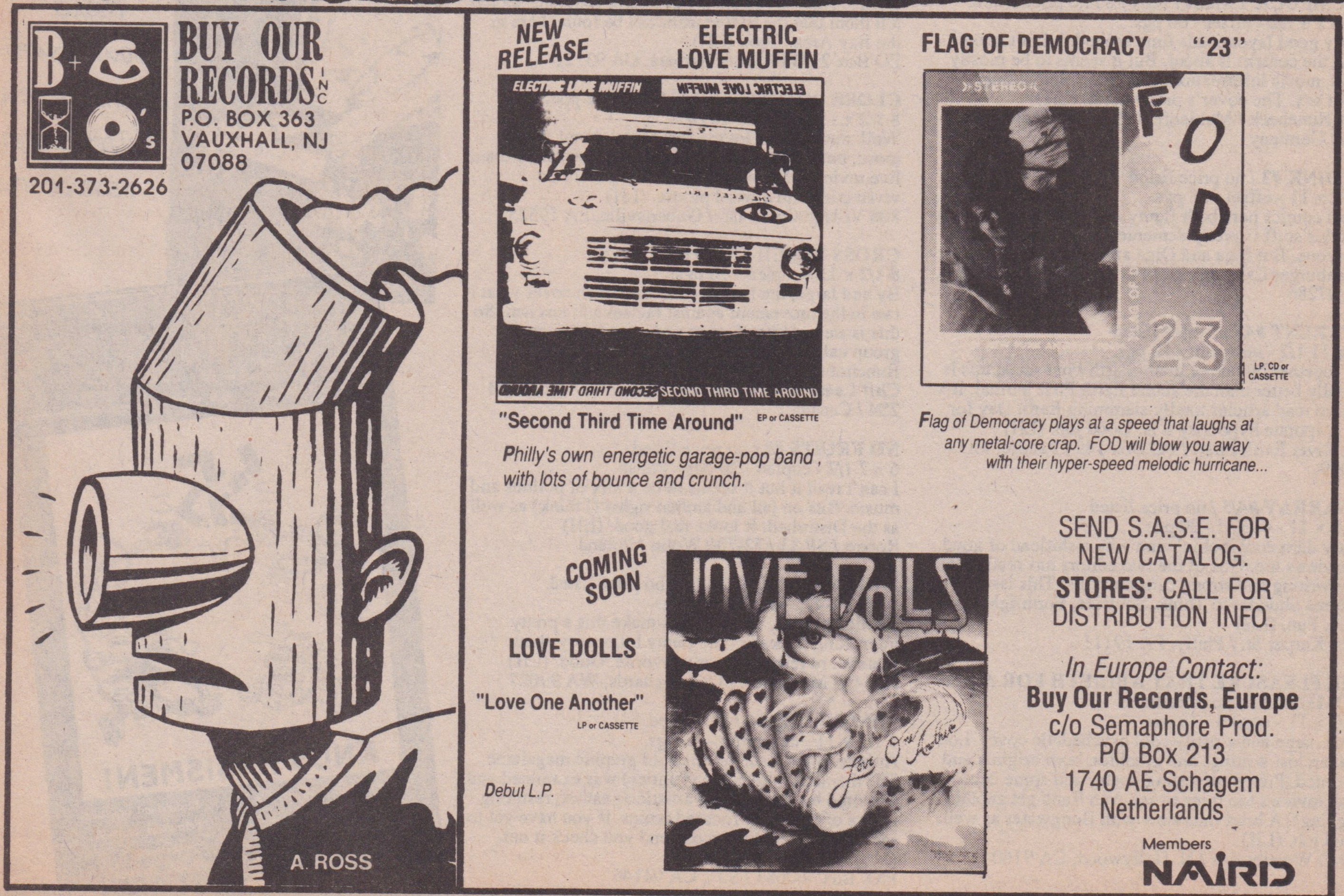
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POVERTY 2 stamps
5 1/2 x 8 1/2 - copied - 12 pgs.
An ugly little zine put out by boys who don't like beer but like the word "fuck" and think Ray Cappo is too macho. You know this is an excuse for meeting people and making friends via the postal system and such. Never a bad idea. It coulda been cheaper to put a classified in MRR. Make them give you a sticker. (DD)
1042 Missouri St. / San Diego, CA 92109

BAD FOCUS #1 / no price listed.
8 1/2 x 11 - copied - 20 pgs.
Not too bad for the first issue. I'm not a big fan of photozines as they're usually just souvenirs for the "fans." But this one has a lot of lesser known bands as well as the bigger names. I have to say that some of the pics are a bit dark and poorly reproduced (a big problem with a lot of photozines). Photos of Rollins, Target of Demand, Youth of Today, Bad Brains, No Pigs and many more. (LH)
Jens Aker / Algpasset 1A / 80336 Gävle / Sweden

BERKELEY SUCKS #3 / 25¢
5 1/2 x 8 1/2 - copied - 40 pgs.
Punk as fuck, this sucker has more personality than 90% of the hardcore records coming out nowadays. This is the religion issue, but it seems more like the occult issue. I can't decide what's more punk: satanism or aethism. Read this issue and decide for yourself. Got da Sinister Sisters of Satan too. Cool. (LH)
Berkeley Sucks / PO Box 40004 / Berkeley, CA 94701

EGGHEAD #4 / $1.50 ppd.
8 1/2 x 11 - copied - 28 pgs.
Despite the silly name, this is a good collection of political and fictional articles. The strongest article is probably the one the editor wrote herself on prostitution. Informative and approachable. (LH)
Donna Nicolino / 2161 Burroughs St. / San Diego, CA 92111

SCUMFUCK TRADITION #8 / no price listed.
5 1/2 x 8 1/2 - offset - 60 pgs.
Pretty good layouts this time around. I don't know what the content is about. But it seems to be mostly news, music information, and, hmm, something about sex. The cover's pretty punk. (LH)
Ralf Hunebeck / Muhienfeld 59 / 4330 Mulheim / West Germany

GROINK #3 / no price listed
8 1/2 x 11 - offset - 28 pgs.
Great comics here both funny and witty. I have to say that this stuff is pretty demented and not for everyone. But Inga and Olga are cool. (LH)
Satanburger Laboratories / PO Box 86493 / Portland, OR 97286

CURRENT #4 / no price listed
17 x 11 1/2 - newprint - 12 pgs.
Put together by one of many Earth First sects, this is actually better than the actual Earth First journal. It's cool to read articles totally slamming Earth Day for the corporate hypocrisy it is. Good job. (LH)
Big River Earth First! / PO Box 189 / Pacific, MO 63069

DISARRAY #4/5 / no price listed
8 1/2 x 11 - copied - 30 pgs.
Pretty darn cool lookin' zine with a shitload of good interviews too. One of the two editors has really nice handwriting and strong cartoon skills. This issue features Shudder to Think, Soulside, Forthright and more. Fun. (LH)
1124 Kerper St. / Philly, PA 19111

THE PLEASURE THAT ABIDETH FOR A MOMENT #2 / no price listed
8 1/2 x 11 - copied - 18 pgs.
Great name and a really cool psychedelic cover. Lots of anarchist writings and graphics, both original and reprinted. Pretty interesting poetry and some decent book reviews too (nice to see Ayn Rand get another slagging). A brief interview with Bongwater as well. Good job. (LH)
11940 Woodbridge / N. Hollywood, CA 91604

UNDERGROUND PRESS #1 / 75¢
8 1/2 x 11 - copied - 16 pgs.
Pretty straightforward zine here with all the standard features. Reviews. Opinions. Interviews. This issue features Fugazi, American Standard and Token Entry. Not ground breaking. But pretty cool all the same. (LH)
798 3rd Ave., Troy, New York 12182

MANUFACTURE #2 / 75¢
4 1/4 x 5 1/2 - copied - 8 pgs.
Neat size. I'm not too sure what to make of this. Some writings, bits of "art" and stuff of the Big Boys and Bad Brains. Weird. (LH)
Daryl Pestilence / 249-2 Edwards St. / Binghamton, NY 13901

REVOLUSI #3 / $2 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Alright! A zine from Malaysia! All the standard stuff that seems just so much better when you know it's from someplace that's (for me) new and exciting. Interviews this issue with Industrial Suicide, President Fetch and more. Cool. (LH)
Nazri Chik / Batu 11 1/2 Seb. Marang / 21600 Marang / Terengganu Daruliman / Malaysia

THE SNORB #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 72 pgs.
If for no other reason, get this just to read an interview with a band called Mykel Board's Hemorrhoids. Actually, this is a really cool zine even without the interview. Strong political stuff as well as touching, heartwarming poetry and artwork by... by... Tim Yohannan? Tim, I never knew. Pretty funny stuff here. (LH)
1605 Corsica Pl. / Costa Mesa, CA 92626

MILLION YEAR PICNIC #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
It's good to see so many zines paying attention to underground comics (which have a lot of historical importance to the current fanzine community) An interview with a waitress as well as some other witty stories. Nifty art as well. But I think someone should tell them that the best martini can be found here in the Bay Area. Cool. (LH)
PO Box 21311 / Santa Barbara, CA 93121

CLOSE DOESN'T COUNT #1 / 75¢ ppd.
8 1/2 x 11 - copied - 10 pgs.
Well, not a whole lot the first time around. Pretty loose, but done with a lot of spirit. Mostly record and live reviews. But also an interesting story on vivisection and a word puzzle. (LH)
808 Village Green Dr. / Gilbertsville, PA 19525

CROSS BREED #2 / no price listed.
8 1/2 x 11 - copied - 10 pgs.
By and large, the focus of this zine is to cover what it can in the movement against racism and fascism. So this issue has bits of news and information on a group called S.P.A.R. Also an interview with Bunchofuckin'goofs. Cool. (LH)
Cliff Lam / 1171 Gilas Gate / Oakville, Ont / L6M 2S4 / Canada

NO FRUITS #2 / no price listed.
6 x 7 1/2 - copied - 20 pgs - Polish
I can't read it but it seems to be a mix of politics and music. Bits on jail and animal rights (I think) as well as the Disturbed. It looks real good. (LH)
Robert / SP 33 / 72-500 Wolin / Poland

PAGAN ISOLATION #6 / no price listed.
5 1/2 x 8 1/2 - copied - 20 pgs.
Politics, stories, and graphics make this a pretty interesting package. The funny little story about skateboard rebellion is my favorite. Good. (LH)
N. 3417 Molter Rd. / Otis Orchards, WA 99027

PUNCHLINE #6 / $1.75 ppd.
8 1/2 x 11 - newsprint - 40 pgs.
Another great issue of this bold graphic magaizine. The theme for this issue (Politics) was examined and explored by 8 artists and artistic agitators, resulting in one of the better focused issues. If you have yet to see this one I highly reccomend you check it out. (MS)
P.O. Box 460683 / S.F., CA 94146

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22 YR. OLD MALE would like to hear from anyone interested in any or all of the following topics: African-American and Hispanic literature, racism, sexism, homophobia, atheism, writing, ethnically pluralistic societies. Write: Dan J., 182 Genesee St, Avon, NY 14414.

MISFITS FOR SALE: Horror Business, Bullet, Hallowe'en, Earth A.D. (gold), Wolfsblood, Die Die (white), Who Killed Marilyn, Legacy (red, white), Unholy (red, white), Initium (red), November (orange) plus other Danzig, SamHain, Misfits stuff. 3513 Barkley Dr, Fairfax, VA 22031. P.S. Rob Lee from Richmond, get back in touch because I lost your address.

POSITIVE PEOPLE! Write to me now! Send me fun stuff! Will respond to all letters promptly. I promise, I'm an interesting, intelligent and fun girl! Send photos if you want. Kiernan, PO Box 5211, Sioux City, IA 51102.

OPEN MINDED MALE (21) stuck in East Bum-Fuck Nowhere for the summer seeks correspondence with alternative females. Into punk/hardcore, interested in just about anything you have to talk about. Greg, 137 Parkway Rd, St.Marys, PA 15857.

HEY! GOT ANYTHING that reflects the punk spirit that you're sick of or just plain don't want anymore? This means anything; records, tapes, clothes, photos, articles, etc. Box it up and send it to: Tanya Fox - Punk Salvage, PO Box 150, New Kent, VA 23124.

ATTENTION: Desperately seeking Monica Sullivan. We were last together at Wanda Bratt's (foster home) in Lincoln, NE in Aug '87. Monica if your out there, please get in touch. Tanya Fox, PO Box 150, New Kent, VA 23124.

STRONTIUM '90s zine loves you and hates you, in a very strange way. Poison, death, extinction & other niceties in #1. Send $1.50 cash or stamps (or check/m.o. to Stephen Farenga): PO Box 145, Elmsford, NY 10523.

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PURITY HORRORZINE number two features interviews with Ghoul Squad, Exhume, and four other bands, plus lots more nasty shit. Three bux will get you an issue and stickers. Write: Tim Renner, PO Box 831, Reisterstown, MD 21136-0831. No nazis featured.

GRIND/NOISE/INDUSTRIAL/Death bands - send me your demos, 7"s, ads, etc. for an all review fanzine I'm starting. Other zines, send ads too. Also, anyone in Las Vegas who wants to start a grindy/inustrial type 'a thing call! (I play bass) Dave Houser, 2488 Pine Creek, Las Vegas, NV 89115. P.S. - Does anyone have live Prong/Voivod video?

TRADE: my D.R.I. 22 song 7" for you Antidote - Thou shall not kill 7" or Teen Idles - Minor Disturbance 7". 130 Gentry Circle, Vacaville, CA 95687. Phone # (707)446-1618, Jason.

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MALE, age 24, into Elvis, NY Dolls, Ramones, black leather, purple denim and straight jackets. Please send photo. Write soon. Pat, PO Box 5211, Sioux City, IA 51102.

THE COMMONWEALTH is a band from the D.C. area. We made a demo and it's available for 3 bucks from Dave Ort, 14226 Greenview Dr, Laurel, MD 20707. It's also available through Blacklist Mailorder. Smoke Phlox dude.

HELP!! TWO DUDES coming down to Orange County/San Diego mid-July. We need people to hang around with, go to gigs, show us round, put us up, etc. One plays guitar, other drums. We don't do drugs or shit. So come on, write us. Jae and Andy, 911 Tennis Lane, Tennis Village, Tracy, CA 95376.

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I HAVE NO FRIENDS. If you have no friends, perhaps we have something in common (but if we became friends, we wouldn't have anything in common as people with no friends) so don't write. timothy quiltheadperson, 104 Beech Street, Newport, NH 03773

PENPALS WANTED: 21, straight-edge, vegetarian, into Wide Awake, Insight, Bold and Supertouch wants to trade tapes and write letters everywhere! Write to: Jim, 87 Linden Ave., Atherton, CA 94027.

THE VILEX PROD announces that it is preparing the 5th number of YEAH! and invites to send material. The Vilex looks for tales, cartoons, ideas, and drawings for a booklet, groups to produce in limited editions and to distribute. Spennati Giuseppe, Cassetta Postale, Uff. Post. Ge. Rivarolo, 16159 Genova ITALY

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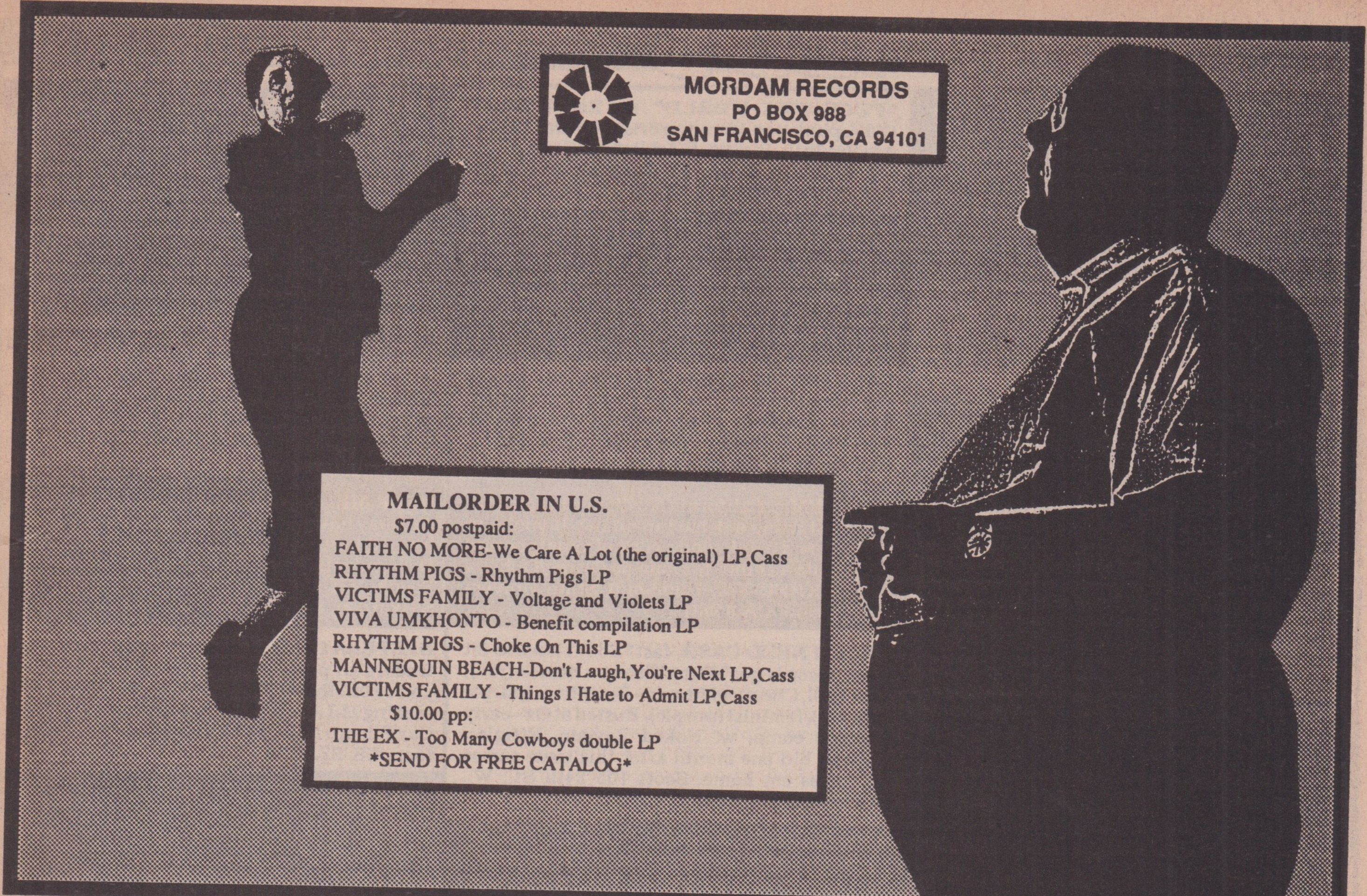
WANTED TO TRADE photos. I have NoMeansNo, DKs, Angry Samoans, Bad Brains, plus lots more. I would like to get my hands on M.D.C., Bad Religion, Crucifucks, Bhopal Stiffs or anything you feel like sending to H.P., 803 East 13th, North Vancouver, B.C. Canada V7L 2M8

FLYERS - If you trade flyers or just want a friend in the Houston area, then write me. Fave bands include Fugazi, Descendents/All, Dag Nasty, 7 Seconds, Minor Threat and many others. Mark, 4030 Cypressdale Drive, Spring, TX 77388.



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YO! COLLECTORS! Send me your wants list, and I'll send you my current sales list. Lots of Japanese stuff up for grabs. Write to Roger Armstrong, 8605 N. 59th Ave #2009, Glendale, AZ 85302.

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'POLITICS' - PUNCHLINE magazine, issue number six now available. Check out the ad in this issue for details. Also, Neurosis 'Empty' live 7 inch 45 - recorded at Gilman Street on 8-track. Check out ad also for relevent information. Thanks.

HEY BASTARD!!! We've got Misfits "Cough Cool" on splatter vinyl! Bullshit!!! We're only selling the Noisy Bastards demo "Learn How to Touch Type". $3 ppd to: Jeff, 81 Barnes Ave., Brantford, Ont., Canada N3R 4Y9. Bands: Send us your demos for trade!

FOR TRADE: ANTI-CIMEX: Anarkist Attack EP, Misfits: Static Age demos EP (8 songs, 400 made), Lewd: Kill Yourself EP, United Mutation: FUgitive Family EP, Artificial Peace/Exiled: split EP, Terveet Kadet: Rock Laahausta Vastaan EP, Mull on Liian Lygyt Sanky EP and Message 12" (only 10 copies made!!), Unicef: Kakimassas EP, Heresy: Voice Your Opinion LP (w/7" flexi EP), GG Allin: Blood and Guts EP, Stupids: Violent Nun EP and over 500 records more... Wants: Fix: Vengence 7", Rude Norton: Sea Cruise EP, DOA 7"s, SUbhumans (can): 7"s and 12"s, Kraut 12", the Dils: Seconds 7", Abused 7", Dangerhouse Records 7"s, The Mad: Eyeball, Necros: Sex Drive etc... Send your offers and lists to: Jukka Sateri, VRSK 46 A 3, SF-11310 Riihimaki, Finland.

CRI IS BACK! "Another Stupid Tape By That Nyehkulturneh Amerikaniski Band!" Silly funcore! 20 songs, 30 minutes. Send $5 (well concealed cash) or your band's demo. CRI 16739 Old Manchester Grover, MO 63040.

IF YOU WANT MISFITS "Walk..." or Pink or "NOTCO" (bootleg LP) send bids or trades. I really need Iron Cross "Hated..." and "Skinhead..." Minor Threat 1st 7" on red and MT "In My Eyes" red sleeve. Any one who knows where to get Doc Martens by mail, please write!!! Gerald McCloskey, 967 Grand Blvd., Westbury, NY 11590.

FOR SALE OR TRADE: 7 Seconds-"Blasts" (original) "Skins, Brains, Guts" (original); Redskins- "Bring It Down" (double 7"); Icons of Filth - "Braindeath"; Husker Du- "Statues"; GBH - "Catch 23"; Gang Green - "Skate to Hell"; Discharge - "State Violence"; Flesh Columns - (Touch and Go); Artificial Peace/Exiled - split; Crass - "Merry Crassmas". Jason, 2020 Seabury Ave., MPLS, MN 55406. (612) 333-4345.

"FUCK THE WORLD" by Rebel Rebel. Cyberpunk pop glam terrorism for the 1990's. Ala Sputnik, Pistols, J. Addiction. Send $2 for p/h to: Rebel Rebel, 7510 Sunset Blvd., Ste #174, Hollywood, CA 90046.

MAD DIAZ/EXTREMELY HARD CORE products NOW offers to you the Bad Religion skate deck. Basic info: 10 x 31 steep concave and upturned nose. Only $35.00. For more info. send SASE to PO Box 2093 Canyon Country, CA 91386-0093.

CALL FOR MATERIAL- Articles, info, or letters about where you live or have travelled. Essays should be nicely written and send to: The Cool Traveller Newsletter, Box 11975, Philadelphia, PA 19145.

KHSU-FM, a California Northcoast radio station, is starting a demo tape show. If you're in an unsigned band, send a copy of your tape and return address info to Douggie Grime/Ophelia Necro, KHSU-FM, Humboldt State University, Arcata, CA 95521.

HELP! I NEED CASH, fast! So I'll have to let these records go: Minor Threat - demos (red), Buff Hall, Chemical People - Buttphace (purple splatter), feminist (purple). Busted at Oz - early Chicago comp. w. Naked Raygun, Effigies. Highest bid one month after this issue comes out takes em home. Scott 105 24th St., W., Bradenton, FL. 33505.

WANTED: Verbal Abuse "American Band" LP (foul), Attitude Adjustment "No More Mr. Nice Guy" 12", Mad "Eyeball" 7", Born Without A Face "The Unbecoming" EP, Deep Wound EP, more...Lots to trade, send lists... Mickey, 19320 Stillmore St, Apt 116, Canyon Country, CA 91351.

WANTED: Crimpshrine "Lame Gig Contest", Crimpshrine demos or any other rarities! Will buy or trade. I got: Poison Idea "Filth Kick", Fuck Ups "FU82", Black Flag 7"s, 7 Seconds "Blasts..." and "Committed For Life" and more. Please write! Joe Shmoe, 1400 Edgehill, Burlingame, CA 94010.

FEMALE 17, hoping to move to East of London area ASAP (probably not for a year or so) need job, home, contacts. I will write to anyone in England. I have access to local SF/Berkeley music and zines. Sarah Schneider, 403 W.Merle Ct, San Leandro, CA 94577.

FUCKIN' HELP! WE'RE starting a zine called Distress and need any material we can get our hands on! People who contribute are guaranteed a copy. No racist, fascist, sexist material. Send yer stuff to: Chadd King, 149 W. Wilson #1, Madison, WI 53707. Articles, reviews due by Aug. 1st. Stamps are appreciated.

LET'S TRADE: Have rare Misfits, XClaim, Dangerhouse, Napalm Death live tour 7", E.N.T. live LP (500 made), Siege 7" (green, 40 made), Morbid Angel 7" (white, 100 made), and many more. Need early HC, DC, Touch & Go, Misfits, etc. Send lists to Flex!, Burkhard Jarisch, Finkenweg 15, 7030 Boblingen, W. Germany

RARE, hard to find, out of print and obscure British/US 77 punk, Oi, HC and thrash. Many titles, 24 page list. All tapes only $5. For list send $1 to: Jeremy Lander, PO Box 584, Boston, MA 02120

BOOTLEGS FOR TRADE: Cro-Mags "We Gotta Know" LP, Suicidals "Crash" LP, Misfits "Beware" miniLP, "Violent World" 7", "Evil is..." 7", "3 Hits from Hell" 7", "Static age demo" 7", Bad Religion "We're not the Damned" LP, Youth of Today "Anarchy in Vienna" LP, Dag Nasty - "Live in Boston 87" 7", Minor Threat "Demos 81" 7", lots of others. Send trade/want lists to: Vote Vasko, Box 69, 40101 Jyväskylä, Finland.

KNOT FUR PROPHET. We are a distribution service looking for demos and 7"s. If your band is interested send info and whatever. Also, anyone who wants to be on a comp tape, send songs, lyrics and band info. K.F.P. c/o Terry Palmer, Partridge Lake Road, Littleton, NH 03561

HELP ME! I NEED anything and everthing you may have by Milestone. This means flyers, live audio/video, etc. Also still seeking any Descendents/ALL, Big Drill Car, Chemical People, GI stuff. Milo, 146 Christopher Rd, Saskatoon, SK S7J 3R9

DESPERATELY SEEKING Canadian tape traders (or people to correspond with). I know you're out there, I just don't know where! Also seeking M.I.A.'s "After the Fact" and any Three Car Pileup. Milo, 146 Christopher Rd., Saskatoon, SK S7J 3R9

TRADE 7"s: Blitz - "Warriors", "Attack", Chaos U.K. - "Loud", "Burning", Disorder - "Complete", "Mental", "Distortion", Iron Cross - "Skinhead", A. Front - "United", S.O.B. - live, O.W.S. - "Jerusalem", "Age", "Future", GBH - "Survivors", "Catch 23", "Fire", J.F.A. - "Blantant", Septic Death - "Somewhere", Stupids - "Violent", Subhumans - "Demolition", "Rats", Discharge - "See", "State", "Never", Conflict - "Serenade", "Battle", "House", "Enough", 7 Seconds - "Skins" boot. Rich, 24 Hutton St, Sunderland, SR4 7HB, U.K.

ATTENTION BALTIMORE CITY musical malcontents! Frustrated vocalist (18) seeks low-budget, inexperienced, goofy but quite intelligent garage band into pure, angry sonic weirdness best described as ridiculously groovin' mutant pogo dirge music. No drugs! Call Todd (301)488-6451.

VICTORY RECORDS. Will trade limited pressings of our releases for Star Wars related items. Especially looking for battery operated light sabres and landspeeders. Any 15 action figures gets a limited version of one of our releases. Send your Star Wars stuff to - Victory Records, PO Box 197, Clarendon Hills, IL 60514.

HUNDREDS OF RARE PUNK Records from 1976 to the present for sale. X-Ray Spex, Minor Threat, Vice Squad, Misfits, COnflict, Dickies, Partisans, Weirdos and more! T-Shirts, stickers, CD's, buttons, posters, tapes and fanzines also. To receive our newest catalog send one dollar or two I.R.C.'s to: Dr.Strange Records, PO Box 7000-117, Alta Loma, CA 91701.

MAYA WILLEY, aka Zowie (formerly of Rockville MD) where the fuck are you?? Anyone who know her whereabouts please contact me or draw her attention to this ad. Maya, if you read this please write. I'm sorry! D.Kaplan, 226 S.Patterson Park Ave, Baltimore, MD 21231.

CLASSIFIEDS 40 WORDS $2

DIRK STEPHAN: I lost your address and I have been going mad the last few days trying to find it. I still want that Discharge 7", please write soon!!! Matt, 3527 N.E. Couch, Portland, OR 97232.

JAPANESE COMICS AND VIDEOS: Including the notorious RAPEMAN. Send 3 International Reply Coupons (you get 'em at the post office) for a complete list. Send to: Mykel Board, #301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, Japan.

OUT NOW CARCASS live EP 7", only for fans and maniacs. Only 1,000 copies pressed, Ask for your copy today. 5 dollars overseas, mora than 10 copies, 3 dollars one c/o Jose Adolfo, APDO Postal 19 648, 03901 Mexico DF. Only cash!!

SEX! NEED SEX! News is constructing a compilation tape for those bands that have tunes containing the idea of sex. Bands get your sound played everywhere in the world. For those who want in on it send in those tunes and we will get back to you with the details. Thanks, N.E.W.S., 734 S. Lee St., Alexandria, VA 22314.

VIDEO - LOTS OF BANDS and movies. Punk/hardcore/industrial/send a stamped self addressed envelope for a list. Or call for more info 201-853-4420. P. Demattia, 8 Haddon Rd., Hewitt, NJ 07421. USA. All shows available in European PAL system too!

WANTED SEPTIC DEATH Burial 7, Seige 7, Heresy Thanks 7, Negative Approach 7, White Cross 7, and Infest Slave 12" on pink vinyl. Would trade or buy. I would also want record traders from West Germany and New York City. So write to Joe, 8922 Clarinda, Picorivera, CA 90660

TAPE TRADER SEEKING live/rare audio and video of Pixies, Breeders, X, Fluid, DKs, Fugazi, Circle Jerks, Ministry, Ramones, Husker Du, Cult and others. Over 500 audio shows. Your list for mine. Phil Howell, PO Box 40237, Providence, RI 02940-0237

BANDS WANTED FOR comp. tape. No one refused. Contributes get free copy. Send to Low Budget Productions c/o Heath Thebideau, RR #2, Monkton, Ont. Canada N0K 1P0

WHAT DO ANDY ROONEY, the Cosmo girl, Popeye, Bauhaus, and Lisa. Suckdog all have in common? They all used to be "Legendary Straight-Edgers From Boston~". Hear their class reunion as interpreted by the Someday People. 10 song cassette with 4 page booklet explaining everything. Only $3 to T. Boies, 983 Oakmont, Front Royal, VA 22630. Dangerous to all parties!

I NEED CONTRIBUTIONS FOR "The Free Press" zine and comp. All contributors are greatly appreciated. NIB, 719 John St. W., Listowel, Ont., N4W 1B6. PS- Sorry to those bands that called about that shammy bullshit!

GOT TO HAVE: Everything/anything by Chaos UK, Disorder, Conflict, Oi Polloi, Varukers, Discharge, Action Pact, Potential Threat and any other English anarchist bands. I'll trade my US hardcore collection. Write to JP c/o AYF mid south, PO Box 241532, Memphis, TN 38124, 901-743-5186.

ITZA PUNK ZINE #3 out now! 40 pages featuring Necromancy, Freaks of Nature, Impetigo, Radiation Sickness, 2 Car Family, Exoteracy and more! Only $1 ppd or $2 ppd outside the US to Mark Murray, 1675 Vernon St #39, Roseville, CA 95678,

NOTE: I-the normally great and mighty Felix Chevrolet- sent you a Love Camp 7 12" EP for review, and neglected to indicate "Fourth Class" on the box, thereby causing the petty bureaucrats at the post office to assume that the package was meant to be "First Class". I'm enclosing a check for the difference ($1.40), since they probably charged you for it C.O.D. If you paid this amount, thank you very much!

UNDERGROUND COMIC ARTIST, looking for others out there who want to trade xeroxes of underground stuff, such as Bode, Freak Bros, etc. Also looking for pen pals into SXE, Comics, Graffiti. And other neat junk, girls especially. contact Nice, 2077 North Dr., Seaford, NY 11783.

I NEED BANDS for future compilation tapes. Send two or three songs and a little information on your band. All bands on comp will receive a free copy. Brad Mitchell, Skull Session Zine, 3187 Keynes Ct., Mississauga, Ont., L5N 2Z7, Canada.

CONNECTICUT FANZINE DUMPSTER Dive #3 is out interviews with Fugazi, Shelter (Ray of Today), GG Allin, SNFU, and more! #2 Rollins, DOA, UK Subs. #1 Exploited, Prong, Toxic Reasons $1 per issue to: John Etes c/o Dumpster Dive, 74Osborne Ave., Norwalk, CT 06855.

OUT NOW! FullBodied version of Poppin' Zits! #7. 48 pages of hackers, CyberPunk, cursed polemic, AgriBusiness strategies to counter the Animal Rights Movement, bizarro graphics and more. $3.00 cash, or worthy trade and 5 oz postage to: Jerod Pore 1800 Market St. #141 San Francisco CA 94102.

EL PASO, TEXAS is now ready for shows. Any punk/HC bands passing thru, call Dirty Rat (915) 751-5992 or write to 5020 Fairbanks #0-10, El Paso, TX 79924. Pleze no metal bands!

GET "DISTURBED!" Serious thrash metal-core! Musical noize for Disturbed free-thinkers. Fight censorship and live your life! $5 gets you store quality tape and more than you think. Disturbed, PO Box 6001, Mpls, MN 55406. Mpls. Nastiest & painful band.

BANDS! RADIO - METAL! Punk! Hardcore! Grunge! Sickness! Profane! Silly! Noize! Fight censorship! The root of all evil. PO Box 6001, Mlps, MN 55406 - KFAI 90.3 FM - Community's voice for information, entertainment and the arts.

BORED, LONELY, and depressed 18 year old female seeks friends, contacts, any info on the punk/HC scene in CA or NM. I live in NM but plan to go to CA soon. I like Minor Threat, D.O.A., Op. Ivy and 100 others. Write to: Jenn M., PO Box 102, Mora, NM 87732. Laine, Bltmo. - where are you?

WANT TO BUY: (large) straight edge longsleeve shirts and sweat shirts. Please, contact me by writing or phone. Thank You. Gabriel, PO Box 290, Taos, NM 87571. Phone: (505) 758-9311.

FOR SALE/TRADE: Misfits "Die Die..." (purple), "Beware" 12", "Earth A.D." original. Big Black "Headache" package, "Bulldozer". SSD "Get It Away". Sham 69 "Hersham" w/ 12", "Tell Us...", "Kids" 7". Naked Raygun "Flammable Solid" 7", "Basement Screams" & more U.S. and U.K. punk. Send bids/trades/wants plus 2 stamps for list to Brian, PO Box 138, Elmhurst, Il 60126.

EVER WANTED TO start your own record label? Tell me how you did it. I need information on dealing with distributors, bands, etc. for a book I'm compiling. Anything sent will be appreciated. Send info, pictures, anything to Brian, PO Box 138, Elmhurst, Il 60126.

TONKA "Let's Get Buck Naked And Play Boogie" 7-song demo. Mid-tempo, bouncy, D.C. influenced mush. It'll tickle yer innards. $2.00 ppd from Rapid Butt Movement, 1792 Sharonwood Lane, Rock Hill, SC 29732. Also, anyone wishing to sell an Ignition flexi, please write.

I'M BORED WITH my record collection. I want to buy/trade/sell for different records. I have autographed 7 Seconds, colored DK's, Discharge, ALD's, GBH pic. disc, and test pressing along with many more! Your list gets mine. Write to R.M. Mosqueda, 9766 Wolven Rd., Rockford, MI 49341-9109.

MONDO-BOSS AS EVER! The vinyl you'll be a hankerin' after is available today. Send SASE for a catalog of Sub Pop to Bus Stop. Colored vinyl, imports, limited editions. Prices you'll dig. The Skull Duggery Label, 77 Scituate Ave., Scitauate, MA 02066.

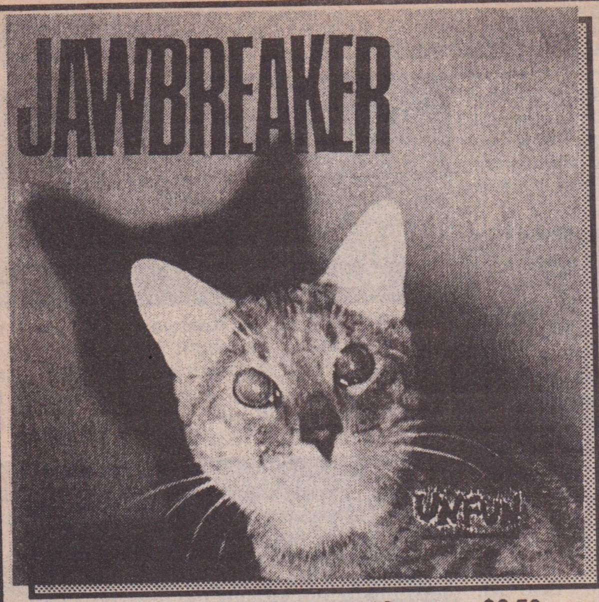
PISTOLS 45 AUCTION: original "Anarchy" on EMI, "Swindle" banned PS, "My Way" Jap. PS, "Pretty Vacant" US PS, "Biggest Blow" PS 12", plus "Bollocks" LP pic. disc. Also; Minutemen "Tour Spiel" single. Jon Ginoli, 903 Guerrero, San Francisco, CA 94110.

WE ARE A YOUNG band from Poland named "Czernobyl Zdrój" and we play everywhere we are invited. We have our own demo tape and we'll send it to anyone who wants to hear it. Alek Jedryczka, Blichowa 14, 37-500 Jaroslaw Poland

STRAIGHT EDGE, vegetarian, 18-year-old male seeks correspondence, male or female, near or far. Similar views preferable, but not mandatory. Dale Bewley, R5 Box 305, Creencastle, IN 46135. Guaranteed reply.

BANDS SLEEP CHEAP. I have seven extra beds for touring bands. Clean sheets, bathing, kitchen and laundry facilities. Good videos, good vibes, clean trippy house. Close to the best clubs. Eight or more guests OK with sleeping bags. Smokers welcome. Rates negotiable. Will accept tapes/t-shirts as payment. Call ahead. Linda (209)266-4038. Fresno, CA, mid-way between Los Angeles and San Francisco.

XXX - I'm a S.E. male, 19 years of age. Will be moving to Denver, CO in January for College. I would really appreciate it if any S.E. females and males would correspond back to me telling me about the S.E. scene in Denver, building a friendship, and starting a band (vocals or guitar). New Mexico S.E., please correspond also, thanx. Gabriel/Anti-Smudge, PO Box 290, Taos, NM 87571.



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Also available for $2.50 each: "The World's In Shreds" Volume 4, 6 NJ bands with, The Undead, Parasites, P.E.D., A Priori, Sticks and Stones, and Separate Peace. "The World's In Shreds" Volume 3, with 6 Fresno hardcore bands; Capitol Punishment, S.A.D. Boyz, Slut Vinyl, Abducted Children, Plaid Retina, and Kondom-Nation. Make checks payable to BLACKLIST Mailorder, 475 Valencia St., S.F. CA 94103. Include 90¢ postage 1st pound, 35¢ each additional Lb. in U.S.

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CLASSIFIEDS

40 WORDS $2

AUCTION : All must go. Revelation Gems. Old New York Hard Core, lots of ska and much more. Send a self-addressed stamped envelope for complete list to 426 W. Surf, #210, Chicago, IL 60657. Ends August 15.

PUNK/HARDCORE records for sale call Mark at (213) 385-5481. Also buying punk and hardcore collections. Call weekends and evenings. Looking for Catholic Discipline album.

HERE'S MY NEW ads: Ravity Blowout: Rezillos "Saucer" (Dutch), "Pops" (German) LP (US Test Pressings), Damned "New Rose" (German!), Ramones "Rocket" (Testpress), "Dance" (Italy), X-Ray Spex "Germ Free" LP. Want: Tolbiac's Toads "Zera". John PO Box 23184, Seattle, WA 98102 (206) 325-3775.

HAVE: Infest 7", Fear of God 7", GB 7", 1st pr, 7 Seconds - Committed 7" orig., Last Option 7", napalm Death - live and 5 song 7", DRI - 1st LP on Radical Recs., Morbids Angel 7", Stupids/ Hard Ons 10" and more. Trade only! Mario Schranz, Seldwyla, CH 6362 Stansstad, Switzerland.

MISFITS "COUGH COOL" comp. Update New price: $5 postage and handling, plus one 90 minute cassette. Offer ends August first. All orders received after August first will haved very long delay in filling. All others recieved after publication of this issue of MRR must habe $5 plus 90 minute cassette, to: 1003 67th Ave Dr. W., Bradenton, FL 34207. Offer reinstated later.

LOOKING FOR: DYS Brotherhood (sealed), Jerry's Kids (sealed X-Claim), Bad Religion 7", Big Boys 7" and Towel 12", Fix 7"s., SNFU 7", Nihilistics 7", Fear 7", Germs 7", Necros Sex Drive, Zero Boys 7", Toxic Reasons "Warheads", original Misfits, any test pressings, any Crimpshrine demos or live material taped. Will buy or trade (send for list of 700 records). Mark Zilner. 77 Park Dr Apt #5, Boston, MA 02215.

RECORD SALE: Over 700 rare gems from: Misfits, Necros, Neg. Approach, Meatmen, Crippled Youth, S.O.A., Underdog, FUs, SSD, DYS, Bad Religion, Naked Raygun, GI, Germs, Poison Idea, Chiefs, Dils, 7 Seconds, Minor Threat, Urban Waste, Violent Children, Blitz, Dicks, CIA, Last Rights, Freeze, and tons more. Please send stamp to: Grand Slam Records, 77 Park Dr. Apt #5., Boston, MA 02215.

SEEKING: Y.O.T. - Anarchy in Vienna; vinyl, tape, bootleg, buy or trade. Prefer a less expensive copy. Also, other straight edge rarities. Matt Clark, 9199 N. 102nd St, Scottsdale, AZ 85258.

HELP! - Does an anti-racist, anti-sexist & non-homophobic punk scene even exist here, in Boulder, CO? I'm new here and have been bumping into fucking Nazi-punks everywhere I go. Anyone with info on the scene here please write me! Alley, 1417 Cherry St, Denver, CO 80220. P.S. Where does a person go for good hardcore shows? Phone #(303)444-7005.

35 YEAR OLD man, entertaining, avante-guard type, reformed theological leanings, progressive socio-political views, digs music (psycadelic, garage-punk, folk, Texas-swing, and especially soul); seeking honest friendship, male or female, all ages. Jeffrey Duchounay, Box 301, Indiana, PA 15701.

COLOR PHOTOGRAPHS - Backstage and hotel photos of Jesus and Mary Chain, The Cult, Nine Inch Nails, Red Hot Chili Peppers, Gwar & Ian McCullogh. Send S.A.S.E. for b&w photocopy list to Brett, 1723 Knightwick, Houston TX 77008.

FOR SALE - Underdog, Unity and Youth of Today 7"s - 40 each. Also have Last Option and Grudge 7"s - 10 each. Reserve records at: DS, 3405 Flint Hill Place, Woodbridge, VA 22192. First come, first serve.

RANCID HELL SPAWN have been compared to: Throbbing Gristle (MRR), Fall (Sounds), Sparky's Magic Piano (NME), Stranglers (Flipside), Suicide (Melody Maker), Disorder (MRR), Teddy & Frat Girls (7 Days). They're all wrong! Wrench Records, BCM Box 4049, London WC1N 3XX, England.

I HAVE: YDI 7"/Siege 7" & Cromags 10" bootlegs/Fear of God 7"/Unsafe at Any Speed 7" (+ cover)/both Neos 7"s/bootleg with Antidote, CFA 7"/AOD/Bedlam 7"/I trade with: Necros "IQ32" 7"/Fix "Vengence" 7"/Toxic Reasons 7"s/Freeze "G.F." 7"/Die Kruezen 7". Write to: Andrea Meroui, Altersheim, 7310 Bad Ragaz, Switzerland.

VIDEOS!!! I FUCKIN want the Target video from Crucifix, live Frisco 84. If possible an original copy plus cover, or a 1st hand one. Could need more Crucifux, COC, etc... Have tons of trade stuff, will trade rare records as well. Please help me: Carsten Thiemann, Oberrecht 7b, 2082 Neuendeich, West Germany.

HARDCORE, STRAIGHT EDGE, noise, new wave. Limited editions, color wax, promos, etc. Send two stamps for biweekly list, one stamp for each additional list. Goldmine readers need not respond. Vinyl Ink, 955 Bonifant St., Silver Spring, MD 20910.

HEY GRINDHEADS, can anyone help me to get any of the following: Mellakka-both Eps, Rose Rose-flexi and Skatehead 88 Ep, Pandemonium Lp and Ep, Siege-boot, Mongo Mange Gatoo-Lp, Mighty Sphincter Heathouse Ep, Target of Demand 12", SOB/Kaidan-split Lp, Napalm Death-live Ep and Curse 7", Fear of God-Lp/Ep, Gepopel-Ep, any and all hell Japcore, any T-shirts from european hardcore/ grind/ non-foolish death metal bands 83-present???? Send dictations of potential delivery to: Bill/Exit-13/G.T.G.P. @ 877 Letort Rd., Wash. Boro, PA 17582.

OUT NOW (after the most prolonged delay possible) "Is There Any Sure Repellent for Stupidity?" 90 Min. comp. from Grind 'Till Global Perfection Tapes. Featuring Born Against, All Systems Gone, No Comment, Rights Reserved, Eeyore Power Tulip, Sam Black Church, Catharsis, Nuclear Roach, Caustic, Citizens Arrest, and Sound Justice. Also has spoken interjections of philosophic babble to jar dogmatic minds. Comes with groovy insert and a lyric book. Don't be a mental mushhead! Think, send, learn, enjoy! Dnly $4(US) $6 (0ther) to Bill/ G.T.G.P./Exit-13 @ 877 Letort Rd., Wash. Boro, PA 17582.

FOR SALE: Youth of Today "Can't Close my Eyes" 7" (1st press) for $30.00, NYHC "The Way it Is" 7" $30.00. No Reality Records, PO Box 10383, Torrance, CA 90505.

EDWIN FENSTRA, Holland, Amsterdam. Please get in touch with Cholie, PO Box 232, Claremont, CA 91711. I need your new address.

SEAN AUSTRALIA, Sydney. Please get in touch with Cholie, PO Box 232, Claremont, CA 91711. I need your new address.

WANTED: A guitarist preferably over 25 for European tour with Elvis Roy and the Disappointments as G.G. Allin's back-up band. No weak tummys, room included. Write to POB 1566, Muskegon, MI 49443 or phone the Icepick at (616) 728-7127.

ADRENALIN RECORDS Mail Order: Hardcore, thrash, punk, noise. Send SASE (UK), 2 IRC (rest of the world) for massive list. Adrenalin Records, PO Box 10, Earl Shilton, Leicester LE9 7BX. England.

HELLO. HERE IS Peter from Crucial Response Records. I'm selling these records (send bids): Misfits live "Night of the Living Dead", "Demonmania", "Night of the Living Dead". EP's: "Hits From Hell", "Fiends Forever", "Cough Cool", "Halloween", "Horror/Bullet". Write me at Crucial Response Records, Kaiserfield 98, 4200 Oberhausen 1, W. Germany.

WANTED: Follow records with Poison Idea. Pay cash or trade (have killers in trade). "Pick Your King" clear/blue, "Darby Crash" blue, "Filthkick" 2-song 12" EP, "Drinking is Great" comp. EP. Also want good live recordings with PI. Also White Flag "R is For Rocket, S is For Space". Neon Christ 7", all Chemical People 7". Write Stefan Wiklander, Profilvagen 18-61200 Finspang, Sweden.

FUCK THAT SHIT! This is punk! Straight Time Production is back! Send me you address and I'll send you the latest catalog. Write to Roger Armstrong, 8605 N. 59th Ave #2009, Glendale, AZ 85302.

LOOKING FOR MASSIMO of Toronto. We met at the Anarchist Conference in San Francisco. We had a chat in a used clothing store. My name is Matthew, I have no hair. Please write: PO Box 20189, Thompkins Sq. Sta., NYC 10009.

SAN FRANCISCO - All ages hall. 1-2 shows a month starting mid-July. Non-profit group. Touring bands and volunteers interested in working shows call Shawn @ (415) 861-7549.

FREE THOUGHT MAGAZINE #3: Interviews; Rest in Pieces, Inside Out, Turning Point and Rebound. Also included are photos, several articles, poems, reviews and some skating stuff. Only $1.25 ppd. T-shirts are also available for $6.00 ppd. Make all checks and money orders out to Eric Smith and send to; 5219 Wyoming Rd., Bethesda, MD 20816. Distributors get in touch.

C.R.I. - 'Another Stupid Tape' is available! If you are a Crazy Raving Idiot, get this! The hell with bordom and normality! Send $5.00 (well concealed cash or M.O.) payable to Stephen Shickman, 16739 Old Manchester, Grover, MO 63040 or send your band's demo in trade! 20 songs, 30 minutes.

ALIENFARM: CYBERPUNK, trance-jazz. Scary, swirly moss. LP, cassette, video, shirts, CD soon. Info: Box 170331, SF, CA 94117

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NEW BLOODY MARY out now! "Blood and Distortion" only $3 ppd. 4 song plus lyric sheet. Make money orders only out to Bill Vasil. Write to: Bloody Mary, PO Box 560938, Charlotte, NC 28256.

TOO HECTIC FANZINE number 2 out now with Emotive Drive, Next to Nothing, Arrogant Response and more. Number 1 still available. $1 each ppd. Too Hectic, 111 Botany St., Garfield, NJ 07026

FOR TRADE: GANG Green Soul Out, DRI Violent P., Crass 7"s, Decry both 12"s, Flesh Columns 7", MDC Chicken Squawk and more. Send trade/want lists. Tape traders also write. Bob, 111 Botany St., Garfield, NJ 07026

SELL: DOUBLE-O 7", DK "Nazi Punks" 7", Multi Death Corporations 7", Bouncing Babies comp LP, SY/Mudhoney 7", Gray Matter LP, Alive and Kicking 7" comp (clear), Hard Stance "Face Reality" 7" (blue), Flipper "Hahaha" 7" and more. Send bids. For complete list, write to: Darow Han, Columbia University, PO Box 250006, NY, NY 10025.

BRAZILIAN ALTERNATIVE SOUNDS... If you wanna get a friend from the south and if you love rock'n'roll, please write back. '50s sounds, surf sounds, Ramones, SLF, Sex Pistols, Damned, Cocksparrer, Angelic Upstarts, Cockney Rejects, Electric Deads, Discharge, Dead Boys, X, Cramps, Ecology and many more. I can send to you Brazilian sounds like RDP, Cólera, Sepultrua, Mutantes, Rita Lee, May East and lots more. Wagner C. Funes, Caixa Postal 13060, Cep: 02398, Tucuruvi, São Paulo, SP. Brasil

BLACK FLAG T-SHIRTS with logo and symbol on white shirt, size large only, £8.50 (£9.50 overseas), IMOs or English currency only. 2 IRCs or SAE for free t-shirt catalog. Send to T. Trading, Barnsbury Avenue, Aylesbury, Bucks, HP20 INL England

NEW AGE RECORDS - "It's More Than Human. It's Humane" go vegetarian t's. S.E. design still available. Also t's for Pressure Release, Powerhouse, Upfront, Outspoken, Turning Point. T's ($9) Long ($12). New Age Records, PO Box 3934, Mission Viego, CA 92690

TO THE DISHONORABLE and ex-General Secord - Have fun in Hell you little shit!

GHASTLY MAGAZINE seeks contributions! Fiction, art, poetry, articles, interviews or anything else pertaining to the dark and mysterious. Gothic/Horror bands and people please get in touch! Nosferatu Productions, 3790 El Camino Real, Palo Alto, CA 94306.

HELLO! I'm seeking for correspondence. I'm into lots of HC and Punk stuff. Write me from everywhere! Stefan Teich, Siegfriedstr.4, 4200 Oberhausen 11, West Germany.

RECEIVE FREE issue of Dante's Gazette, the self-help legal publication. First 25 folk who send us their real-life encounter with harassment by police, employer, school, etc. Send responses to: Calvin Murray, Rt 1, Box 330, Tiptonville, TN 38079.

ATTENTION BANDS! Looking to do a record? Please send demos to Rebound Records, 10 Alexis Ct, Holmdel, NJ 07733 - preferably hardcore.

PUSSY GALORE - Love You Live, 4 song live EP - a mere $10 ppd (cash or money order) to Mark, PO Box 1065, Stanton, CA 90680.

WOW! A RECORD AUCTION. Misfits 3 Hits from Hell, Negative Approach Tied Down 7" boot, Undead stuff, Misfits bootlegs, Y.O.T. 7" and more. I want Antidote and Project-X. Kevin Sabarese, 5 White Oak Dr, Colts Neck, NJ 07722.

THESE COME TO MIND when I rub against the sheets at night: Omega Tribe - No Love Lost LP, Angry Songs 7", Chumbawumba - Never Mind the Ballots LP, Honey Bane - You Can Be You 7", Xtract, Xpozez (anything), Lost Cherries - Unwanted Children 12". Nothing to trade except $. Ritt Dalton, 16081 Pretty Lake Rd, Plymouth, IN 46563. (219)936-8282.

GHOUL SQUAD: Misfits-esque horror rock! "The Wonder Years, 83-87" 34 songs 90 min., $10 ppd and "The Fun Never Stops" cassette, $6 ppd from Nosferatu Prod., 3790 El Camino Real, Suite 218, Palo Alto, CA 94306.

AUCTION - closes Aug 30 - Walk Among Us (original pink sky), Blitz - All Out Attack EP, SSD - Kids w/insert, N.O.T.A - Moscow, Last Rites, Iron Cross - Skinhead Glory. Metal Mike P., 116 Kingsley Rd S.E., Vienna, VA 22180 (Winners only notified).

I'M GOING crosscountry in Sept - Nov by bike with a friend, If anybody could help with places to stay, shows, or unusual things to see or do, write: Epicenter, attn: Richard, 475 Valencia, San Francisco, CA 94103.

JUDGE-CHUNG KING! Original #30 for sale/trade. Goes to person with the best offer. Send a S.A.S.E. for more info and list of other records for sale - Ryan Sikorski, 10 Alexis Ct, Holmdel, NJ 07733.

TATTOOS - I want business cards of any tat parlors, pictures of your tats, and show flyers. I'm dead broke but if enough people send stuff, I can always make copies and send back if there's a return address. Jay Scarcella, 850 E.Commercial Blvd, Apt 226, Fort Lauderdale, FL 33334 - What's up 'Sick Of It All'?

GUITAR PLAYER looking to start a band in the Bay Area. Some people say my playing sounds like Ramones, G Ginn and Sonic Youth type guitar. Shit, I thought it was "original". Hopefully you are a bass player or drummer who's politically aware, knows how to play and wants to put out some vinyl, then tour. Call Mike (415)863-0582.

FINALLY A BAND to put Philadelphia on the rock'n'roll map. Rot Gut! The reason turntables will never go outta style - new 4 song 7" on Potty Queen Records. $3.00. Double sided 2-color t-shirts $8.00. Both for $10.00, cash only. Potty Queen Records, 4721 Larchwood, Philadelphia, PA 19143.

HARDCORE BANDS, Flaccid Records is looking for an upcoming comp. tape. Send tapes to P.O. Box 280, Vineyard Haven, MA 12568 or call E.J. (508) 693-6411.

CELIBATE COMMANDOS 6-song EP is going into a 2nd pressing, but we still have a few copies of the 1st pressing left. Melodic thrash with political lyrics and a sense of humour... $3 to: 307 Blueridge Rd, Carrboro, NC 27510.

VIDEOS. TRADE/SELL Motorhead, Misfits, Samhain, Gwar, Hawkwind, Napalm Death, Sonic, Peppers, Slapshot, Spyz, GG, VoiVod, Kreator, Sodom, DYS, Embrace, G.I. Rarest in U.S. New suburban location. $2.00 or trade list, Metalcore/Mike, Box 226, Merrifield, VA 22116-0226.

SUBPOP TRADE OR SALE: Green River 7", Blood Circus 7" and 12" (red), Tad - Daisy 7", Tad - God's Ball 12" (gatefold), Mudhoney/Sonic Youth 7" (clear and black), Nirvana - Bleach 12" (white), Rapeman - Inki 7", Fugazi 7" (black and green), Swallow 7" plus more. Looking for Abused 7", Necros - IQ32 7", Minor Threat - In My Eyes 7", Process of Elim comp 7", Fix 7"s. Write to: Brian Baller, PO Box 95363, Seattle, WA 98145-2363.

FOR TRADE: Minor Threat first 2 EP's, SOA - EP, M. T. - Out of Step 12" original. All of them are unplayed! Need: SSD Kids LP, Necros first 2 7"s, Fix - Vengeance 7", G.I. - Legless, Youth Brigade - Possible, Teen Idles. Patrik Jonsson, Ekgatan 12A, S-59500 Mjölby, Sweden.

MORE WIT & CHARM is needed to spice up my little mag's personals section. So y'all get 'em printed fpr free. Make them gracious & lovely or horrifying & vile. About 50-word limit. Write to: Miss Kelina, PO Box 7718, Berkeley, CA 94707. No adds or tape traders, please! They won't be printed. Check out the Subversives of the Established Anti-Establishment Club.

CALLING ALL CREATIVES / intelligents! Positive energy and contributions needed for 'zine out summer '90! If you've got something the world's needy of knowing, speak your mind! Make your place instead of complaining! Send contributions or inquiries to: Liz or Rob, c/o ENTROPY zine, 1113 Mill Creek, Buffalo Grove, IL 60089.

ANARCHISTS! Where the hell are you? I am a 16 year old male punk with many other interests please write to me I am seeking correspondence with anyone anywhere. Write Brad Gosse, R.R.#4, Brampton, Ont, Canada L6T 3S1.

BOW TO THE GODS OF DEATH - Video for trade/sale - Pentagram, St Vitus, Death SS, Slayer, White Zombie, Obsessed, Trouble M.Fate, Morbid Angel, Angelwitch, Sodom, Bighazard-Metalcore. PO Box 226, Merrifield, VA 22116-0226. $2 or list gets catalogue.

SKINS, PUNKS, hardcore or tattoo freaks. If ever near Malaga Vineland, NJ, go to Bob's Tattooing. (609)694-3699. (appt only) He is true to the brothers. P.S. Tell him a bald bro from South Florida sent you.

NUCLEUS: The Core, a 90 minute musical journey into the unknown compilation tape. $4.00 (USA), $5.00 (foreign). Send cash or money order to: Jack Bashur, 680 E.Beau St, Apt #36, Washington, PA 15301.

VAGUE RECORDS: 1990 Catalog inludes Beer, Vague Perception, Supporating Pustule...free. New release Throbmonster MC's "Submarine Races" - white rapcore $3. Limited edition "Crucify the Stupid" 3 song 45...$3. Write Brian, 20 Sprague Ave, Cranston, RI 02910. (401)941-5795.

INTEGRITY STICKERS! One dollar. To: Bryan Leitgeb, 317 Woodbridge, Grand Blanc, MI 48439.

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